DICTIONARY OF VEDANTA



SAMIR NATH

This dictionary has been compiled and edited to include the terms related to the vedanta. In this dictionary, terms have been arranged in an alpha-betical order. Every sincere effort has been made to explain these terms in simple language so that the reader might understand it readily. This dictionary is an easy-to-use guide to the complexities of the vedanta.

Rs. 600

Dictionary of Vedanta

Dictionary of Vedanta

Samir Nath

IVY PUBLISHING HOUSE
DELHI-110095

Sole Distributors

SARUP & SONS
NEW DELHI-110002

Published by

IVY PUBLISHING HOUSE
Delhi-110095

Sole Distributors

SARUP & SONS
4740/23, Ansari Road, Darya Ganj
New Delhi-110002
Ph. : 3281029, 3244664

Dictionary of Vedanta

Ist Edition : 2002

ISBN--81-7890-056-4

Printed in India

Published by IVY Publishing House, Delhi, Laser Typesetting at Anna Computers and Printed at Mehra Offset Press, Delhi.

Preface

This dictionary has been compiled and edited to include the terms related to the vedanta. In this dictionary, terms have been arranged in an alphabetical order.

Every sincere effort has been made to explain these terms in simple language so that the reader might understand it readily. This dictionary is an easy-to-use guide to the complexities of the Vedanta.

—Editor

A

The text of the *Rgveda* and of the *Atharvaveda* as we have them, are full of references to the nature of the Absolute, though they are given in poetic form and not in the form of a direct presentation of such a nature. The references to the concealed position and the concealed names, to the regions beyond the comprehension of ordinary men which only the wise can see, to the dark regions, to the cave— all are related to the nature of the Absolute that is the basis of our experience of a diversified nature in the world. Terms like what moves and what is stationary, and what is mortal and what is immortal, expresses the relation of the phenomenal world that the experience to the Absolute beyond our experience. Two out of the three worlds are in the lap of the Sun-god Savitar (unseen by us) and only one is with in the domain of Yama (within our experience). This shows that what in within our experience is a very small part of the whole universe. The numbers must not be taken in their literal sense. It is only a poet's way of expressing absolute truths.

The *Upanisads* discuss fundamental problems about the truth of the world, and in doing so, there are citations from the original texts of the Vedas. This itself shows that they were aware of the philosophical background of the original texts and that they were trying to understand the problems indicated by such texts.

They were not evolving any brand *new* philosophy nor were they trying to move along a *new* channel of thought, deviating from the old currents. There is no doubt about the relative chronology of the original texts of the Vedas and the Upanisad, and passage of time implies also a progression with a change and an advance; but an advance does not

mean a break. We have only hints in the poetry of the original texts of the Vedas about the doctrines regarding the nature of the Absolute and the relation of the world of experience to that Absolute, as could have been current in those early days. But the thinkers of the *Upanisadic* period must have had more material for their purpose perserved from the earlier days, than what we now have.

In the poem about the Person, there is an attempt to present in poetic form, what is absolute and what cannot be expressed in language. From that Absolute there arose the differentiation and from that arose another Person of a conditioned nature. By certain numbers and measurements the poet tried to give some idea of the immensity of that Absolute in comparison with the phenomenal world. We get no information about the Absolute from that poem; rather, we are told in that poem that it is impossible for us to know what the Absolute is, and that it is equally impossible for the Poet to describe its nature in language and thereby communicate to others some idea of its nature. The most that could be expressed there is that the Absolute is all this and much more.

In the poem about the condition of the world prior to diversification, there is a more successful attempts to give in language form some idea about the Absolute. Even here the description is negative. Nothing that we now see, nothing that is experienced now, was there in the world at that stage. It was all darkness. The distinction between what is and what is not could not be applied to the condition at that time. Neither death nor immortality had any application to the condition in that stage. Still there was life though without the function of life. The essence of life was alone there, and in that essence of life there arose a will and a mental activity. It is just One, and there is nothing other than that One.

In the description of Visvakarman (All-maker) there is the question about the material for the construction of the world corresponding to the material which a builder of houses uses in contructing house. What was the support on which he could have been sitting while working on the construction of the house? The reply is implied that no one knows that material and that there was nothing on which there could have been

an abode.

We get only some implications about the philosopical background for the poetry of the Vedas. We do not have a direct knowledge of that philosophy. What is quite certain is that according to the thinkers of that time, the world in which they lived and worked is not something to be ignored, something which was only an appearance, something that had no basic material beneath. The world is something real, has some reality as the foundation. There is an intelligence behind the formation of the changing and moving world, and there is also some plan and some design behind the formation being the product of the operation of an intelligence. Thus, the two fundamental views behind the pholosophy of the times are (1) the positive background and (2) the design, the orderly plan behind the formation of the world of experience. In the original texts of the Veda, there is no specific statement of what that fundamental positive reality is behind the changing and moving world. We have only terms like what does not move, what does not decay, what does not die. There is also the term *Sambha* (what is firm). It is in the Upanisads that we find the term being finally settled to express this ultimate reality behind the phenomenal world, and the term is *Brahman*.

But the term Brahman did not mean the ultimate truth in the early Vedic literature. Various attempts have been made in modern times to trace the meaning of this term and settle its etymology and to get at certain cognates to this term in related languages.

The nature of the Absolute is that it is a combination into a unit of there elements, Truth (Satya), Knowledge (cit) and Bliss (Ananda). That it is positive in nature. That it is knowledge shows that what is called the world is not a seat of suffering, a result of sin; man and the world are by nature of the form of happiness, and what is called suffering is only an accident; man suffers through error and when the truth is known, man enjoys the nature that is happiness.

There is also the name Brhaspati, with Brahmanaspati, in which the former element is related to *Brhat* and *Brahman*. The latter element

of the compound means "Lord". The two words are the names of the god in the *Rgveda* and that god is specially connected with songs and poetry. The seven-fold words are famiar in the *Rgveda* in expressions like "*Sapta vanah*" which mean "the seven kinds of words". Brhaspati has the epithet *Saptasya* and *Saptajihva* which mean "having seven mouths" or "having seven tongues".

No one has raised any doubt about the general meaning of the term Brhat or Brahman, which is "prayer to the gods". The differences are only in respect of the etymology of the word, its original meaning and the later change of its meaning as the "ultimate reality". The term has been associated with "spells" and "magical power" and other factors that are connected with primitive tribes. But there can be no doubt that the word Brhat means "high class poetry" composed by poets with a transcendental vision. This must be the original meaning.

Brhat and Brahman are convertible terms. They mean excatly the same thing. There is the name of the metre called *Brhati*, and this is the feminine form of the word Brhat. There are other words in which the feminine form a metre and a form in the neuter gender denotes denotes a song in that metre. Thus we have the feminine form Gayatri as the name of a metre, while the neuter form *Gayatra* means a song. Both are from the root Gai (to sing). It is true that from the feminine form Gayatri meaning a metre, the neuter form to denote a song in that metre is Gayatra, and that similarly from the feminine form *Brhati*, the neuter form should be *Barhata* to denote the song in the *Brhati* metre; and this form occurs in that meaning. But the form *Brhat* is also used in the sense of such a song. There are also similar formations like Jagat meaning a song in the Jagati metre. besides the term Jagata in the name sense.

But this does not take us any nearer to the etymology or the original meaning of the word. We do not know why the metre and a song in that metre are called by this term. There are many terms denoting metres and songs, used in the *Rgveda*, of which we do not know either the etymology or the original meaning. There are the words *Vaka* meaning a kind of song. from the root *Vac* (to speak). There is

also the term *Sakvari*, which means a kind of song, the word also means a metre; the word must be related to the root *Skak* (to be able). The root also has relation to "instruction". There is also the term *Rathantara*, which must mean "what overtakes (*Tara*) a chariot (*Ratha*)".

The great poet Dirghatamas says that Sindhu (river) was established firm in the heaven through the song in *Jagati* metre and the Sun-god (Surya) was seen in the song known as Rathantara (what overtakes a chariot). Indra was able to kill Vrtra and Vala through the power to the songs gods developed their powers to kill the demons through the songs and the songs were inspired by the gods.

The terms *Nama* (name) and *Pada* (postion) are used in identical meanings in the *Rgveda*. They are the concealed positions and the secret names. Taken alongwith the view expressed by the Dirghatamas that only a fourth part of the language is in use among men and that the three part are concealed in the cave which only poets can see, we have to identify the place and the name, the denotation and the word. In this way, *Brahman* is not merely the song, but ultimately the truth expressed in that song. And here it must be remembered that every song in not a *Brahman*; only such songs that describe the truth in the form of gods or in the form of the Absolute, seen by the poets of transcendental vision, can be called *Brahman*.

He must have been styled a *Brahmacarin* in-so-far as he lives (Carin) a life dedicated for the knowledge of *Brahman*. In this term, the element can mean only the truth and not the song about that truth. It is for this reason that I suggested the meaning of "ultimate truth" for the word even in the *Rgveda*, so far as philosophical language is concerned; in the language of poets, it meant only the song about that truth.

The word used in the *Rgveda* for the ultimate is *Atman*. Just as there is some doubt about the etymology and original meaning of the word Brahamn, and different views have been put forth on the point by scholars, there is the same doubt and the same difference of view

regarding the etymology and the original meaning of the word *Brahman*, and different views have been put forth on the point by scholars, there is the same doubt and the same difference of view regarding the etymology and the original meaning of the word Atman also. Many of the modern views that are expressed are as fanciful as the etymologies for words suggested by ancient commentators, if not more fanciful. I found that the word *Atman* must be related to the word Prana, both being derived from the root *An* (to breath). In the poem about the condition of the world prior to diversification, there is the statement that the One, Ultimate Reality breathed without a breath of air. It is in that "One" that there arose a will which produced the diversification and differentiation in the Absolute. That Absolute is of the nature of the essence of life, though there is no life-function in it.

In the Upanisads there are various discussions recorded about the nature of that Ultimate, conducted by the various thinkers of the time in their own gardens among themselves or between the teacher and the disciple. There were also discussions conducted in the royal courts in the presence of kings who were as great thinkers as others. The nature of the Absolute into the phenomena of the world: this is the topic of practically all the discussions.

We experience many different objects in the world and we are also able to recognise some gradation of finer and finer and things constituting the world; there is also the relation of cause and effect found coming within our experience in our normal life. They apply the ordinary terms that denote such a gradation and variation to express the gradations and variations in the consititution of the world. When they use terms like the various sense organs and the mind or when they use terms like the various Elements, namely, Water, Fire, Air and Ether (*Akasa*), they had in their mind certain aspects of the physical world that are finer and finer in the formation of the physical world. What we know as sense organs and what we know as the Elements are all forms of the physical world and it is not they which are really meant in the *Upanisads* by the terms that ordinarily denote such objects. this was the case in the *Rgvedic* terminology also, where the Atmosphere and

the Heaven really meant finer and deeper aspects of the world and not the Atmosphere and the Sky and we see.

All the fine and finer aspects of the world are only stages in the formation of the changing and moving world, and not one of them is the Absolute. The Asolute is not what can be known, what can be expressed in language, what can be communicated to another. The Absolute is what is described in literature. The entire literature and the entire lore known to the people and studied by the people have reference only to aspects of the changing and the moving world and not to that Absolute.

There are reference to various disciples who had studied everything that is found in literature, eveything that is comprehended withing the schemes of normal study and the scope of understanding, and who yet did not know the Absolute. Even a sage (Rsi) like Narada enumerates the various items of study that he had finished, and yet it is found that he did not really know. During the discussion, various thinkers try to explain their own views about the Absolute by going backward along a series of finer and finer objects, and yet even at the final end they find themselves only within the realm of the phenomenal world. and they are nowhere near the Absolute. nowhere within sight of the Absolute.

There is practically nothing in the *Upanisads* that fall outside of what has been said in the poem in the *Rgveda* about the condition of the world prior to diversification: in the Absolute there is neither a "Being" nor a "nor-being"; there may be "Life Essence", but no life-function, no breathing process, and no distinction life death and immortality. Why and how did all this change come about? That Absolute in the Ulimate stage-he alone can know the answer, and perhaps he too does not. We come only to a negative notion of what is positive in its nature. We do not know: it is not this, it is not this.

Then, is it a failure to know, is it a surrender to despondency regarding in the Absolute truth in the world of changes? The answer to this question given the *Upanisads* is an absolute "No". The world is positive both in its phenomenal nature and in its Absolute nature. We experience the world as positive, and what is positive cannot go back

on a negative, on a void. However back we go, we must be all through in the realm of a positive truth. We experience ourselves also as a knowing agent and not as an ignorant existence. This also shows that however backwards we proceed regarding the nature of our real being, we must always remain in the realm of life and of knowing. A stage cannot come when life and knowing cease and when there is reached a condition of "death". It is an intellectual necessity that in both directions, whether we trace our life and our experience backwards to its source or forwards to its ultimate evolution, the final end must be "life" and "knowing" and "positive existence". Life cannot lead to death and knowing cannot lead to ignorance and existence cannot end in void.

Activities according to the Law of the world keeps one within the changing and moving phenomenal world. It is only by developing certain super-normal powers that one can understand the nature of the Absolute out of which the phenomenal world arose. That is why there is a distinction drawn between the fruits of active life according to the Law of the world and the fruits of such super-normal powers that can be developed. This does not amount to any condemnation of the active life. What is condemned, if any condemnation is implied, is only the tendency to stop at the active life. They Vedic poetry shows that there is implied, is only the tendency to stop at the active life. The Vedic poetry shows that there is a "beyond". The *Upanisads* show that the "beyond" is something different from all that we experieince. There is absolute identity of purpose in both. The *Upanisads* contain descriptions of rituals; they allude to the literature relating to such rituals, cite from them as authority and expound the doctrines implied in such literature.

The *Upanisads* cannot be understood unless we accept the texts as extensions and continuations of the ritualistic texts starting with the *Rgveda* and concluding with the *Brahmans.* In the same way there are considerable portions in the Rgveda that cannot be understood except as the sources of the *Upanisad.* Those who had learned the texts and who do not yet know the truth, approach those who are expected to have known, and ask them questions about the Absolute, and later they

receive the illumination. This is what we find in the case of Dirghatamas. Both the doctrines and the methods found in the *Upanisads* can be traced to the *Rgveda* and must be so traced along a continuous line of development backwards.

I cannot say definitely whether in describing the Absolute as a combination of the three elements of *Sat* (Truth), Cit (Knowledge) and *Ananda* (Bliss), there is a hint that certain currents were visible in the history of Indian thought even at that time which went against such a doctrine. There developed in later times in India a view that the Absolute is a void (opposite of what is meant by Sat or positive truth), that what is called knowledge is only an accident, a series of momentary phenomena (the opposite of what is meant by the term Cit) and that there is only suffering in the world (opposite of what is meant by Ananda) Tat a positive reality, intelligence and bliss form the fundamental in the world became an established doctrine in India, which doctrine had its origin even in the earliest stages of the Vedic period. It is this doctrine that has given a definite form to the philosophical thought of India.

Nowadays, most scholars seem to be agreed upon the etymological relation between *adhvara*—and *adhvan-*, 'way, course, journey', assuming an ancient-r/n - stem to underlie both the words. With regard to the semantic aspects of this etymology—which is indeed quite acceptable-scholars are, however, from having established a communis *opinio*: Jahanson's suggestion, *viz.* a semantic development 'Gang' > 'feierlicher Gang' > 'Feier, Zeremonie' ('walk, course, march' > ' solemn, ceremonious course or march' > 'solemnity, ceremony'), though endorsed by other scholars -La Terza, Pokorny, Mayrbofer—as one of those regrettable, superficial and mistaken attempts to account for semantic shifts of which Indo-European etymological literature is full. It is simply not possible to trace changes in meaning of terms belonging to the vocabulary of ancient religions etc. without a thorough knowledge of the contextual occurrences of the words concerned and without studying them against the backgraound of the civilisation in which they were current. Grassmann wisley refraininng, it is true, from adducing non-Indian parallels, had already, at an earlier date, supposed

the semantic transition to have been 'way' > 'course' > 'religious festival', which, for reasons which are to follow, is likewise unconvincing. Debrunner, questioning the etymological relation between *adhvara—* and *adhvan-*, quotes E. Leamann, according to whom the former word originally meant: 'in accordance with the rite' ("dem Ritus entsprechend"), and adhvan— should be taken in the transferred sense of 'norms, rite' (which however does not occur). Whereas Renou in an earlier articles tried to make the connection between adhvan- and adhvara by a reference to the movements or displacements ('deplacements') on the sacrificial ground which are indeed one of the characteristics of the activity of an adhvaryu while performing his ritual duties, modified his interpretation, later on, thinking of the 'ways and means' in charge of which the *adhvaryu* has to perform various actions, returning in 1957 to "the walking (of the officiants) on the sacrificial ground."

Two places are of special interest because they exhibit both *adhvan*—and one of the other terms which are studied in this article. RV I.23.16, reads *ambayo yanty adhvabhir jamayo adhvariyatam.* "the mothers of those who perform a sacrificial rite, (their) sisters (i.e. the waters) go along (their) ways, Sayana explaining *adhvariyatam adhvaram atmana icchatam asmakam* . . . and *ta apah adhvabhih devayajanamargaih.* . .gacchanti. RV 7.42. 1d, *yujyatam adri adhvarasya pesah* is followed by 2a *sugas te agne sanavitto adhva.* These places do not however prove the etymological connection (in the modern sense of this term) to be known to the poets, because 'popular', pseudo—or secondary etymologies play an important part in their works.

What is, however, worthy of special mention is that adhvan- occurs sometimes in similes illustrating ritual processes or procedures. *Cf. RV* 1.173.11, *yajno hi smedram kas cid rndhan . . . tirthe naccha tatrsanam okonaccha tatrasanam oko dirgho na sidhram a krnoty adhva,* for, any act of worship which is successful . . . brings, like a long way the man who reaches his goal, Indra, like a thirsty man to a pond, towards the (sacrificer's) abode.' Here the yajna-, 'sacrificial worship' is compared to a way; just as a way leads a man home, thus the sacrifice may bring the god to the dwelling of the sacrificer. In RV 7.589.3, it is no doubt

the liturgical words of praise pronounced by the poet which are expected to lead those on behalf of whom the text is recited to the goal . . . *jujosann in marutah sustutim nah/gato nadhva vitirati jantum pra nah sparhabhir utibhis tireta,* 'that the Maruts take delight in our excellent praise; just as a trodden path will lead a person further, so may it further us with (your) enviable assistance. Whereas in 10.51.6 the sacrificial fire is compared to a carriage-horse-like a horse which covers a certain distance the fire conveys the oblations to heaven by the paths which lead to the gods (st.5 pathah. . . devayanam): *agneh purve bhrataro artham etam rathivadhvanam anv avarivuh*—the poet of RV6.16.3 addresses Agni as follows: *vettha hi vedho adhvanah pathas ca devanjasa agne yajnesu sukrato,* 'for thou, O disposer, knowest. O god Agni, truly the ways and paths, at (*i.e.* on the occasions of) the sacrifices, O thou resourceful one'.

It is worth while to examine also the relevant occurrences of adhvan-in post- Rgvedic texts. VS 5.33, addressing the Sun (Surya) is of special interest; *adhvaman adhvapate pra ma tira svasti me smin pathi devayane bhuyat,* 'O lord of the ways, lead me onward; may I be happen on this path which reaches the gods.' This path, of course, is the way of the sacrifice: *devayanaprapake yajnamarge mame kalyanam bhuyat* (Mahidhara); cf. *Pancavimsa Brahmana* (PB) 1.4.1. The combination of *adhvan*— and *pathi*— occurs also in *Taitiriya Samhita* (TS) 2.5.11.2. to denote the ways and paths which lead those who apply the ritual methods correctly to the world of the gods and the world of men: 'Clever indeed were the *hotras* of old; therefore the ways were held apart, and the paths did not conflict.'

In the Brahmanas the word under examination is sometimes used to denote the way to heavan or to the gods. PB 25.10.16. after arguing that the world of heaven is situated at the same distance as the spot where the Saraswati is the lost in the sands of the desert, observes: *saraswati -sammitenadhvana svargam lokam yanti,* 'they go to the world of heaven by a journey commensurate with the S. In 4.6.17 the words by means of six months they go hence on their way, by means of six means of they return (*sadbhir ito masair adhvanam yanti sadbhih punar ayanti*) are explained by the comentator.......adhvanam eva lokam pratyagacchanti, the text continuing : Where, then, is the world of

heaven, for reaching which they perform a great Soma Sacrifice ?" In 6.15.3 adhvan-occurs in a simile: one applies the strongest hymns of praise in order to reach the world of heaven just like noblemen who, when about to undertake a journey (adhvanam), yoke their strongest horses. These ways between heaven and earth— mention of which is made also in *Aitareya Brahmana* (AB)3.25. 3: 4.20 .21; *cf.* 2.3.4.37, dangerous. That the ascension of the successful sacrificer to the heavenly regions was indeed considered a journey along a way through the atmosphere may appear also From Jaiminiya Brahmana(JB) I, 165 yo va *anavaso dhavanam praiti nainam sa samasnute (atha yah savasah praiti sa evainaim samasnute / ayam vava samudra ^ narambheno yad idem antariksham; tasya nanavasenttham gatir asti nettham.../*

There is no need to cite all stanzas in Which adhvara—and words for way are used in the same context, but it will be well to recall Sayanas interpretation of RV 3.4. 4, *ardhavo vam gatur adhvare akary urdhva socimsi prasthita rajamsi,* ^ rising upwards your (agni and bar his are meant) course (yajnamargh) has been undertaken at the sacrifical rite : rising upwards the Agni's flames have set out for the atmosphere and 3.57.49.98.3(moving upwards).

In *AV* 5.12.2 Agni is requested to place the *adhvara-* of those speaking among the gods. Whatever, the original connotations of the word might have been, it must denote something which can be removed or transferred. In AV 18.2.32, the adhvara- is stated to have 'entered' (nivista-) Yama, the ruler of the realm of the deceased. I would now be inclined to revise my opinion of AV 14.1.46, vi *nayanty adhvaram* which—though difference from the parallel stanza RV 10.40.10, vi *mayante adhvare.* which may mean. 'they take turns at the sacrificial rite' is translatable as 'they (i.e. those concerned lead) way (i.e. perform) the rite'.

Adityas

There are some group of gods in *Rgveda,* the most celebrated of which is that of the Adityas, the son of Aditi or Infinity. This group is lauded in five whole hymus. parts of five others and incidentally, in

several others and incidentally, in several others in the Rgveda.

In his *Vedic Mythology* Macdonell has dwelt upon the characteristic features of these deities and has ably refuted the theory of Roth that they were indentical with Amesa spentas of the Avesta and that of Oldenberg, that they originally represented sun, moon and the five planets. Macdonell, however, regarded the names of the gods this group includes and their number to be indefinite. We on the other hand think that not only the names and number of the gods of this group are definite but the various stages by which this group attained its final number in the *Rgveda* are also discernible. The present paper is intended to throw light on this matter.

In one verse of the *Rgveda* the number of the Adityas is said to be seven, which in another verse it is said that Aditi had at first only seven sons, but afterwards gave birth to the eighth, Martanda. These statements make it clear that at one stage the number of the Adityas was regarded asseven and later it rose to eight. The question that naturally arises is this. Was the original number of the Adityas seven or was it even less and later rose to seven? The matter needs investigation.

The *Rgveda*, as we have said, lauds the Adityas in a very large number of verses scattered therein, besides devoting five whole hymns to them. It is remarkable that in a large number of these passages the Adityas who are invoked are clearly specified as Varuna,Mitra and Aryaman.In two of the five hymns addressed to the Adityas, the gods mentioned are Varuna, Mitra and Aryaman alone. InI.136.3 the Adityas are clearly specified as Mitra,Varuna and Aryaman.InVII.40.4 the three kings Varuna, Mitra and Aryaman. are praised alongwith their mother Aditi. In VII.51.2 the Adityas are specified as Mitra, Aryaman and Varuna. In VII. 60.4 and 5 Mitra, Aryaman and Varuna alone are again called Adityas or sons of Aditi. In VIII. 47.9 Aditi is called the mother of Mitra, Aryaman and Varuna alone. In VIII. 67.2 the Adityas are again specified as Mitra, Varuna and Aryaman. In the last book of the *Rgveda* also, besides hymn 185, two other verses Proclaim Varuna, Mitra and Aryaman alone to be Adityas. We are thus driven to the conclusion that originally there were only three Adityas.

A careful perusal of the *Rgvedic* hymns makes it absoulutely clear that the number of Adityas increased gradually. To the three original Adityas increased gradually. To the three original Adityas was in course of time added one more important deity. This was Indra. He is clearly called the fourth Aditya in *Rgveda* VIII. 52.7. This description is supported by some other hymns of the *Rgveda.* Thus in hymn II. 27 addressed to the Adityas, which contains as many as seventeen verses, the only four gods mentioned in all its verses, barring the first, are Varuna Mitra, Aryaman and Indra. The first verses, verse enumerates the Adityas as Mitra, Aryaman,Bhaga, Ruvijata, Varuna Daksa and Amsa. It is next to impossible to believe that the poet who in the later verses of this hymn mentions only Indra, besides Varuna, Mitra and Aryaman, should haveomitted him when mentioning even some other gods in his enumeration of the Aditya. There can be little doubt that Indra is also mentioned in this verse by his epithet Tuvijata, Though this epithet is applied to other gods to in the Rgveda, it is most characteristic of Indra.

It would therefore be in the fitness of things to regard the word *tuvbijata* here as an epithet of Indra rather than an adjective qualifying Varuna. But even if one insists on regarding *tuvijata* as an adjective of Varuna it cannot be denied that by referring to Indra in its verse 14, this hyman mentions seven Adityas in all, the most important being Varuna, Mitra, Aryaman and Indra. Again in verses 1-13 of hymn VIII.47 celebrating the Adityas the only deity who is mentioned besides Varuna, Mitra and Aryaman is Indra (verse 5). Similarly in hymn VIII.67 addressed to the Adityas the only deity who is mentioned besides Varuna, Mitra and Aryaman is Indra (verse 8). Further it is to be noted that the only god, besides Mitra, who is coupled in the dual with Varuna and once expressly called an Aditya with his partner is Indra. The *Rgveda* thus proves beyond a shadow of doubt that the fourth deity included in the group of Adityas was Indra.

The deity who followed Indra in quick succession as an Aditya was Savitr, the Bhaga, The evidence of the *Rgveda* makes it perfectly clear that these were the two names of the same deity. Just as the god Brhaspati is also lauded by the name of Brahmanaspati, this god is lauded in many instances by the name of Savitr, in one hymn alone

besides some scattered verses by the name of Bhaga, but more than a score of times by both the names. We have already seen above that when four Adityas are mentioned the fourth usually Indra. Since, however, Savitr, the Bhaga,followed Indra in quick succession, two of the verses of the Rgveda mention Savitr or Bhaga as the fourth Aditya alongwith Varuna, Mitra and Aryaman. Where, however, five Adityas are mentioned which is only once the case they are Varuna, Mitra, Aryaman, Indra and Savitr and Bhaga.

To this group of five Adityas were added the names of Daksa, and Amsa, perhaps simultaneously. Daksa is mentioned in one verse with the three original Adityas Varuna, Mitra and Aryaman. Amsa is similarly mentioned in one verse with these three Adityas. Otherwise, the names of these two Adityas are mentioned in the enumeration of seven Adityas in hymn II.27. Thus, when three Adityas are mentioned they are always Varuna, Mitra and Aryaman, when foru are mentioned they are usually these three with Indra, when four are mentioned, the fifth is Savitr, the Bhaga, and when seven are mentioned the sixth and seventh are Daksa and Amsa. In this way the number of Adityas came to be seven as stated in hymn IX. 114.3 of the *Rgveda.*

In *Rgveda* X 72.8 it is stated that Aditi at first presented only seven sons to the gods and brought the eighth Martanda afterwards. This makes it absolutely clear that Martanda was in the *Rgveda* the last addition to the group of Adityas. But who was this Martanda? It is clear that it is not a name but only an epithet meaning born from a dead egg. It is well known that in later Sanskrit literature Martanda is an epithet of the sun. That this word is an epithet of the sun in the Rgveda also in indisputably proved by the fact that Surya is the only god, besides the seven others mentioned above. who is called an Aditya in several hymns occurring in the latest books of the Rgveda. Thus, the eight Adityas of the Rgveda, in due order, are Varuna. Mitra. Aryaman, Indra, Savitr (the Bhaga), Daksa, Amsa and Surya (the Martanda).

In post-*Rgvedic* literature Daksa came to be known as or was substituted by Dhatr. In post-Vedic literature the number of Adityas swelled to twelve, the four that were added to the group being Visnu, Pusan, Tvastr, and Vivasvat, Visnu being regarded as the greatest of

them.

Adma-Sad

The word *adma-sad*, in its different declensions, occurs six times in the Rgveda. No satisfactory explannation has been provided for this important word, the ordinary meaning given to it being guests at feast or offering'.

it will be clear from the above that the concept in *admasat* is that of a male. With this is associated the concept of awakening most probably by means of the chanting of the *mantras*. The word *vipra na jagruth* indicates the same thing. Where the word *admasid* is used alongwith nrnam, it is directly associated with praise (cf.., *nrnam admasadam upasstutih*) and when Agni is said to be admasadva, he is also said to be vadma, suggesting praise. In the word admasad, the portion *adma* indicates 'food(lad+man) and this has been accepted by all. *Admasad* will therefore, indicates a singer sitting at meals, or a chantingpriest sitting at the offerings. It appearsthat it was the duty of this priest to keep awake during the night or wake up early in the morning and awaken the others. One priest awakening others is referred also elsewhere in the *Rgveda* (*e.g.*,10.101.1). Of all the occurrences of the word *admsad*, the most original and suggestive seems to be admsadviprah. . . . *jgrvith* which may be compared with *jagrvadbhir havismdbhih* (3.29.2). The word jagrvadbhih occursat two more places(7.5.1 and10.91.1) and at the latter place the expression is jagrvadbhih jaramanah, connecting it with the mantra-praise (*viz. jaramaah*) in respect of Agni. There is another word with the same import, *viz. jagrvamsah*, which occurs thrice in the *Rgveda* (1.22.21;3.10.9 and 6.1.9; cf., also 8.5.3, jagrvamsam). The words *jagrvat* and *jagrvi* seem to be derived from jagr., from / gr meaning 'to praise' and 'to keep awake, topraise' being the primary meaning. The concept is present also in the word jagarana which indicates not only the act of keeping awake (during the night) but also that of singing, and praising the deity. This is fully corroborated by the word mantra-jagara.

With the concept of *upastuti bedhana* and *jagrvitva* associated with

the word *admasad* there should be no doubt about its indicating a priest who presided over the offerings and whose duty it was to rouse others himself being awake before to all, or, in other words a high priest. Exactly here lies the importance of the fact that the Vasisthas pride themselves as *admasad-s* on whose account the gods came to the help of Sudas (cf. 7.83.7, *satya nrnam admasadam upastutir deva esam abhavandeva deva-hutisu*). It is, again, due to the fact of the status of admasads that Agni is compared to a vipra who is an admasad (8.44.29), and Usas directly to admasad (1.124.4). The word admasadya (8.43.19) indicating the office or act of the admasad,is associated with Agni, who is referred to as admasadva (6.4.4).

The concept of admasad as the high priest officiating at the offerings (sacrificial food) and rousing Agni and the other priests by his mantras, has a close parallel in the *Vendidad Ed. Sacred Books of the East*), where (Vol.I, p.56). Shraosh Varez is the god that awakens people of the prayer. The word Sraosha (cf., sr) indicates hearing, awakening and also punishing (those who do not 'listen' to the orders). This god is compared with a cock awakening people to the morning. Heis also supporsed to pronounce the *shrashat* life. (Vedic Srauat) which is the formula for the offering.

Aegle Marmelos

The present article is to show the significance of the *Aegle* marmelos or the wood apple tree (bilva-) Mainly from the ritualistic, mythical and medicinal point of view of the Veda. all plants and trees are sacred; and they possess the gifts of immortality, health and general prosperity. This principal lies at the root of all Vedic beliefs and myths connected with plants and trees. The (sacred) tree is thus deeply rooted in the Vedic religious beliefs and ideas of the human race. The spring, the rock, the tree are all visible manifestations of the divine spirit. The same divine spirit lives and works in all and minfests itself in each and all. The (sacred) tree was the source and the sustenance of life. Worship, sacrament, and mythic charm are cosely associated with it.

Every big or small act promised the sacrificer riches in cattle and offspring,long life and bliss in the next world. On the other hand, the

slightest negligence had to be assiduously atoned for, othewise it would lead him into misery, distress or calamity. Thereby it is that even the ropes, brooms, sticks, sacrificial implements made of wood, skin, etc., and their numbers have meticulously been recorded, the materials of which they are made, their size, and their functions are prescribed with the same thoroughness as the squeezing of the soma-juice or the yoyal consecration of the kingor the performance of the rites connected with birth and death etc.

Myths associated with the Aegle Marmelos.

It is by no means easy to define a myth. All myths seem to have one fact in common, that they are traditional; and they back to a 'mytho-poeic-age', which represents certain stage in the development of human thought. According to R. Pettazzoni, "Myth is a ture story because it is a sacred story, not only the virtue of its content but because of the concrete sacral forces whichit sets to work. The recital of myths of the beginning of things is part and parcel of cult, because it is cult itself and helps to gain the ends for which cult is carried on, namely, the preservation and increase of life. "Thus, it appears that the myths grew up or were invented to explain certain phenomena, beliefs, or customs . . . There are many "Theories of Myth'. Any how, classification of theories of myth is not an easy task.

In the Vedic beliefs and ideas we find close association between mythology and ritual. Between mythology and primitive history of folklore it is not easy to draw a definite line. Many of the early speculations of natural science have been embodied in Mythical form.

In the *Veda* we do come across many mythical acconuts. which are connected either with some objects- big or small- or with some natural phenomena liketrees, mountains, rivers, etc. Thus, the particular tree *Aegle marmelos* is no exeception to this general belief.

At TS II. 1 . 8 . 1-2, dealing with the 'Special Anima Sacrifice', the origin as well as the significance of the *bilva*-tree is shown through a myth. The myth runs as follows:

The gods thought of making atonement for yonder sun who did not

shine; they offered a white cow to *Syrya*, thereby they restored his brilliance. He who desires Brahman-splendour, forhim he should offer this white cow to Surya, thereby the becomes resplendent. The bilva—tree was born at the very re-apperance of younder sun. (Because of its divine origin) the sacrificial post of bilva-wood is used to acquire Brahman-splendour and (good) place of orgin.

. There is asimilar mythical account of the divine.birth of this tree at Mal S. III. 9.3. In the same passage there is also reference to the birth of the *purna*—and *khatira*-trees. According to this myth younder sun was here only, (the gods) stole him away from here to younder world. From his brilliance was born the bilva-tree; thereby the sacrificial post of bilva- is employed by one who is desirous of *Brahman*-splendour, that (post) is for the attainment of *Brahman*-Splendour.

In a legend at SB XIII.4.4.8-9 it is said that khakira- was born out of Prajapti's bones, that is why the khadira- is hard and great strength; and the bilva- was born out of the marrow of this Prajapati which flowed from the ears. That is why the bilva- is endowed with the qualities of the marrow: it is yellowish like the marrow, its fruit is eatable from inside. In the rituals also the bilva-posts are inside, and outside the bones, thus, he puts them at their own place. Similarly, the two sets of *pitudaru*- (*Pinus deodara*) stands inside and the khadira ones are outside, for the marrow is inside, and the bilva-ones outside for the eyes are inside and the ears outside, thus he puts them in their own place.

The association of the bilva- tree with the acquisition of *Brahman*-splendour is quite frequent in the Veda (see, e.g., TS II.1.8.1-2; Mai S.III.9.3; SB IV.4.5; BH SS VIII.1.5-6 Ap SS VII.1.16); and its association with the acquistions of proper food is also seen, *e.g.*, AB II.1; KB X.1; Ap SS VII.1.16). Whatever may be the substance and implication of these myths, but one thing is quite clear that this tree is of divine origin and has its association with the acquisition of *Brahman*-spledour and proper food.

Again at RV Kh II.6.6 this bilva-tree, the lord of trees, is said to be born out of head (*tapas*-) perhaps of that Prajapati). (*tapaso' dhi*

Jato vanasplatis tava vrksio' tha bilvah).

The Ritual. The bilva- wood is mainly used as the sacrifical post, but to some extent its branches are used as the enclosing and kindling-sticks,and a staff is also used in this wood (for details see 3.0). In some of the Vedic rites the ingredient is prepared out of bilva-, and its fruit is also eaten.

At AB II.1 it is stated that one who is desirous of acquiring proper food, and general prosperity,he should employ the sacrificial post of bilva-wood, Thereby, he becomes the chief of his own people; prospers in offspring and cattle. The bilva- symbolically represents light due to its divine origin form the light of yonder sun.

Medicinal Significance of the Aegle Marmaelos: The Vedas are rich in 'Charms and amulets' for the treatment of diseases and in chamrs for the expulsion of the demons,the friends and the malignants. In the medicinal charms of AV the diseases are addressed as 'demoniacal beings'. The earliest documents of Indian medicine are found mostly in the metrical parts of AV. "In the Vedas, the songs are supplemented by amulets, medicines, philters and other devices of witchcrafts, and show a prevalence of the magic elements.' This suggestive element persists throughout Hindu medicine. It forms part of its "psychosomatic" approach to the task of healing. To the primitive mind "the most primitive witch craft looks very like medicine in an embryonic state." Theoretically diseases themsevles are demons. In some cases, it is difficult to decide whether the word should be considered the name of a demon or of a disease e.g. *viskandha*—and *samskandha-*.

The bilva-tree, alongwith the other trees and plants, namely *apamarga, avaka-, udumbara-, talasa-, palasa-, varana-sami-*, etc., is listed as 'auspicious (santa-) tree'(Kaus VIII. 15-16). Of these 'auspicious trees', bilva— is a tree of supreme sanctity because ofits divine origin.

Aegle Marmelos as the Healing One: Plants are to the Vedic mind the offspring and the essence of the waters, the embodiment of their curative properties. Hence, they are employed to bestow remedies (Cf.

AVS Vi.96; VIII.7) One full hymn of RV (X.97) is devoted to their praise. AVS VI.136.1 refers to a mechanical plant as: *devi devyam adhi jata prithivyam* . . ." A goddess born on the goddess earth. . ."

In the Vedas the use of the bilva-tree for medicinal purposes through. 'charms and amulets' is very much limited. At San A XIII.4-8 we do find the use of this tree as an amulet. The refrain, 'tramanim bailvam yo bibharti' i.e. 'one who bears a comforting amulet of bilva-' is repeated several times as a formula, and it is expected to have such and such effect on the bearer.

Then with sixteen verses (20-35) of the XII chapter of San A, he should put on an amulet of bilva-, having left it to stand either for seven days or three or one in honey and ghee. He should tie it with the mantra '*ghrtad ulluptah*' i.e. 'snatched out of ghee.' Then with the next five verses (36-40) he should bind on a splinter of the Ficus infectoria (*mahavaroha*-) which he has left to stand for three nights or one in (a mess of) beans and boiled rice. If possible he should first sacrifice in the shadow of an elephant oron a tiger's skin or sitting.

This amulet of bilva— with the recitation of certain mantras is believed to bring much good to the performer, and it does not cause him any harm. One who bears this comforting amulet of bilva-, no offspring of his is harmed at birth, nothing amiss happens in his family. No misfortune comes to him; Asuras, Raksasas, Pisacas do not injure him. He is not afraid of supernatural powers.

He overcomes his foe or foes, and becomes skilled in speech. He lives for a full span of life. The *bilva*- is said to possess thousand-fold powers. The bearer of this amulet gets multi-directional happiness and prosperity. He will nót be cut off in the midst (of life) He does not get any injury or harm from fierce animals like the elephants, tigers, snakes, scorpions, etc.

Whatsoever be the material object of an amulet, which is worn or carried on the person, it is for certain that its employment is meant for 'magico-religious' reasons, e.g., to cure disease,to give strength, fortune or general protection and prosperity to the person concerned, or to defend him or her from specified dangers or misfortunes or calamities

of any sort.

It is obvious that the bilva- trees is of divine origin and is possessed of 'curative powers', and is an 'auspicious tree'.

Aegle Marmelos in the Dharmasutras and the Upanisads: The bilva—has got another name srphala- in some of the Dharmasutras and very frequently in the *Saiva Upanisads* (see e.g., Visnu DS XXIII.21; XLVI.16; Vaikhanasa DS III.4.3; Sivopanisad VI.3. Naradopanisad 9; Bhasmajabalopanisad 1.1; II.3 etc.) The word sriphala-may mean 'the fruit possessed of prosperity sri', 'the fruit which bestows prosperity', 'the fruit which is dear to Sri'. This bel-fruit sriphala—is used as one of the purifcatory means. e.g., the clothes *amsu-pattas* are purified by mean of this fruit (see Visnu DS XXIII.21; Vaikhanasa DS III.4.3).

The lord Siva is said to have a special liking for bilva-tree (especially for its leaves), and it is mainly associated with Saiva, and Sakta cults. It is thereby that no worship of the Lord Siva is possible without this tree (see e.g., *Bilvopanisad* 7; 8; 16; 17; 18; *Sivopanisad* IV.59). The bilva-tree is nothing but the form of the lord Siva, therefore, even with a single leaf of bilva the Lord Siva becomes very much pleased (*Bilvopanisad* 8).

The worship of the bilva-tree is on par, with the worship of the lord Siva himself (*Bilvopanisad* 21). its trifoliate leaf symbolizes the three functions-creation, preservation and destruction—of the lord as well as his three eyes, The same idea of trinity of the bilva-tree is expressed in the *Bilvoanisad* (14).

7.1. In India many folklores are associatated with this tree. its wood is not used as fuel for fear of rousing the indignation of the god of destruction. In some parts of Kerala, its fruits are not eaten because they are thought to be Siva's head (see Sen Gupta, cit., p.95). Throughout India this tree is held in high esteem.

Agni

Agni is born first in this world (AB.1.16). He is born and yet is immortal. He is God made for life. His life is full and commensurate

with that of man who produced him. He lasts with the life of the sacrificer (AB.1.28). This divinity has two aspects, one visible and other subtle. It is noted that the subtle form of Agni is omnipresent and permeating every thing in the universe. The Devas have capacity to visualize this form. They have the subtle form, not the one expressly declared (AB.1.5). It is this visible form, which is produced.

By his subtle form he pervades the three worlds. On the earth as waters, in the mid-air as wind and as the Sun in the Heaven, Agni prevails with his three forms. Then with his auspicious, helpful and sacrificial form he burns here for men. These are the forms of Agni.

The holy form of Agni is kindled by the gods and the men (AB 2.34). Among the men Atharvan produced him. He is a dear guest in the house. He is a sage and a friend of the sacrificer (AB1.16). Every morning he is produced. Agni, Usas and Asvins are the gods who move in the morning. He is produced by rubbing the two fire sticks (Aranis, AB 1.16). The two fire-sticks form the chariot of the gods. Agni mounts on them. The sacrificer causes Agni to mount on the chariot of the gods. This chariot of the gods. This chariot goes to the heaven with the sacrificer (KB 2.6). The gods caught Agni between the heaven and earth, when he was born. Thus, the subtle and visible forms of Agni on this earth, in the midair and the heaven are divine and auspicious (AB 1.16).

The production of Agni from the fire-sticks is a rapid process. It must be executed in quick time. If there is delay in the production of Agni the Raksases seize him. The domonic forces prevail over him (AB 1.16)'.

There is a mutual interdependence between Agni and the gods. The gods are born of Agni and Agni is made manifest after the birth by the gods by means of the heaven and earth (AB 2.3; 1.16). The entire concept of the divinity has its origin in Agni. The gods become the divine beings due to Agni only. At the same time, the gods produce Agni. This Agni is their visible form. The AB (1.16) points out that Savitr rules over all productions. Thus being produced by Savitr, they are able to give rise to Agni, Agni concealed in all created things is simply made manifest. This is how he is produced. Agni thus exhibited

in all creation is this earthly Agni. He is three fold in the forms of coals, flame and smoke (KB 28.5). This is the visible and expressed form of Agni. However, Agni persists in all things in the world wherever there is life, growth, heat and lustre. This is due to the conception of Agni as the aspect of the solar energy in the Universe. This solar energy is named in the RV as Visnu, Surya, Savitr, Pusan and Mitra. Of all these aspects of the solar energy, Visnu has persisted through the Samhita and Brahmana periods of the Vedic Literature as omni present and the most important form of the sun. In the final analysis of the concept of the Vedic deities, Visnu is the heaven and Agni on the earth remain as the all-absorbing forms of the solar energy. Hence, we find the statement of the AB (1.1) that Visnu and Agni are all deities. This is very favourite concept of the Brahmana theologians that ultimate source and end of all deities is Visnu (the Sun) and his manifested form in the universe is Agni only. All other deities are the different forms of Agni. They are simply the working forms of Agni.

Thus, various prominent deities in the three worlds are identifed with Agni. In fact they are the forms of Agni. When Agni is blazing it is his form as Vayu, when divided into two halves he bears the form of Indra and Vayu, When Agni's flames flicker up and down when burning or being extinguished, it is form of Mitra and Varuna. It is dangerous to touch Agni. This dangerous touch is his Varuna form. Men become friendly to him because has the form of Mitra. In that he is produced from the fire-sticks with two hands, he has the form of the Asvins. Agni burns with cracking sound imitating the sound *ba-ba-ba*, and with that all beings run away trembling, that is his Indra form. This is the conflagration or wild fire which causes panic among all beings who run away to save themselves. This is due to the form of Indra which he puts on. Agni is divided in many parts in all beings all objects in the universe, that is his form of Visvedevas. Agni blazes forth with roaring noise, uttering speech as it were, that is his Sarasvati form. Thus Agni assumes the forms of the various of the various deities such as Vayu, Indra-Vayu,Varuna, Mitra, Asvins, Indra, Visvedevas and Sarasvati. Agni appears as these deities in the various aspects such asblazing, flickering, extremely hot, produced by friction, producing cracking and loud noisy sounds. the AB (3.4) points out these forms of

Agni in connection with the various deities praised in the prauga sastra and ajyastotra of the SV(2.10.2). The different deities praised in the invocatory verses are nothing by the forms of Agni. These are the important deities in the Vedic pantheon and are connected with the three worlds.

Rudra is also a form of Agni. The KB (6.1) tells us the follwing myths in this connection: Prajapati being desirous of propagation underwent penance. When he was heated, from him were born, Agni Vayu, Aditya, Candramas and Usas. Prajapati asked each of them to practise. They consecreted themselves. When they acquired favour Usas taking the form of an Apsaras (nymph) came out in front of them. Their minds were inclined towards her. They poured out seed. Then they went to Prajapati, their father and said, "We have poured out seed, but let it not remain there" . He made a golden bowl, arrow-breadth in height and length. In this he poured the seed. From it a rose he of a thousand eyes and a thousand feet and with a thousand fitted arrows. He grasped his father Prajapati. He asked the reason of holding him. The great being replied, "Give me a name; for, without a name being assigned to me I cannot eat food here". He answered that he was Bhawa, who is the same as the waters (Apah). For the second time he grasped his father, Prajapati. Prajapati gave him a name. He said, " You are Sarva". Agni is Sarva(KB6.1-3). In this myth we are told by the KB that Agni is a child of Prajapati and from the seed of Agni poured in the charming Usas, Rudra was born. Prajapati acted as the father. Actully Rudra is produced from the seed of Agni (in parts) and he as Sarva is none but Agni himself. This myty is not found in AB; but the KB gives all details about the birth of Rudra, the great god. This great god Mahadeva,Rudra, who tried to grasp his grasp his father in his all- consuming form is Agni only. Rudra in this form resembles Agni, who devours all. The KB(19.4) informs us that Agni when piled on the alter at the Soma sacrifice is Rudra, the unappeased one of the gods. So Agni is produced from Prajapati and himself is the producer of Rudra who in turn is the same as Agni.

In another myth about the creation of the Universe we are told in the AB(5.32) that Prajapati out of desire to multiply produced from his penance the three worlds, *viz.*, earth, midregion and Dyauh. Prajapati,

then brooded over these worlds. From the earth he produced Agni, the luminous one. He brooded over the bright form of Agni. From him he created, *Regveda.* from the *Rgveda* was produced the holy sound 'bhuh'. When Prajapati brooded over this sound, then came out further pure sound 'a'. This 'a' joined with 'u' and 'm' from other sounds formed the Omkara, the pranava, which is the same as the svarga, the Aditya.

The KB(6.10) narrates similar myth. It gives more details of the creation of this world from the expiration (Prana) of Prajapati and that Agni was produced from this world.

It is thus to be noted that Agni is the god of this world. who is the source of the Rgveda and partially responsible for the formation of the Omkara, which is equated with the Aditya. The Rgveda and 'u' syllable in the Omkara come out of Agni.

Agni is connected with the wives of the gods (KB 28.3).

Thus, Agni is the lowest of the gods and Visnu is the highest. Agni and Visnu are all deties. They are the terminal points of the sacrifice (AB1.1). All gods are encompassed by them. Agni is at lower andVisnu at the upper end of the Devas (KB 7.1).

Agni Vaisvanara is the Sun, who gives heat (KB 19.2). Agni offers himself in the rising Sun and the setting Sun offers himself in Agni. Thus, Agni and the Sun continue to blaze and shine throught out (KB 2.8). The whole world is his food (KB 2.1).

Agni and Indra are considered to be all gods. Here Indra seems to be the Sun (KB 16.11). Agni and Soma are the same (AB 2.37). Vayu is Agni's own greatness (KB 3.3.).

Agni is called Bharata because he bears oblations to the gods (KB 3.2).

Agni and the Sun together illumine the whole world. The Sun does it during the day and Agni during the night. Agni is connected with the night (KB 2.1)

Agni is the lord of the house (AB 4.7). When a man is about to

go on a journey or has gone on Journey, he pays homage to Agni. Thus, he confides himself in Agni and entrusts all care and protection of his household to Agni. Agni guards him on the journey and keeps his house safe during his absence from the house (KB 2.5). The prestige and dignity of a person increase when a man establishes Agni in the his house. Even if he is contemptible, he becomes respectable and immediately attains prosperity when he deposits Agni in his house. Thus prosperity and honour come to him due to Angin (Kb 1.1). Not only do the social honour and material prosperity come to person when he deposits Agni, but also he gets progeny. Agni fertilises the wives of the householder and deposits seed in them for propagation (AB 6.3). This functions performed by the Garhapatya Agni. After Agni is praised, the householder offers praise to the wives of the gods and Raka. They are not offeres praise before the Garhapatya Agni, who symbolises the wife of the householder and who places seed in the wife first. The position of Raka and the wives of the gods is inferior to that of the wife. They are like the sisters of the householder is inferior to the wife (AB 3.37).

Agni is Jatavedas. He finds out what is lost. The AB (3.36) narrates a myth about the origin of this name of Agni: Prajapati created beings. They went away from him and did not return. The gods searched them with Agni. Thy came to him. As even today they come to him. He said to the gods, "The offsprings born of him, I have found out". He is, therefore called Jatavedas. Then all beings were surrounded and controlled by Agni. They could not bear his heat. They began to blaze forth and scorch, just like Agni. The gods sprinkled them with water with the Rgvedic hymn (10.9). Having sprinkled them with water, Agni thought that he had destroyed them. Therefore, he mysteriously placed in them the brilliance by means of the dragon of the deep, who is the Garhapatya Agni. Therefore it is said that he who offers oblations to Agni is more brilliant than one who does not.

In this myth,the origin of the name Jatavedas given to Agni is explanied. Further it points out how Agni placed heat and brilliance in all beings, which makes them alive.The very life and brilliance of the beings is due to Agni. The heat in the body of, living beings in which is the sole condition that determines the existence of life in the bodies

of being in this world is placed in them by Agni only. Thus Agni is the cause of the very life and existence of all being.As he placed this life mysteriously among all beings, the life or the self of all beings is one and unified in Agni. This idea comes very near to the doctrine of the universality of the self. Further Agni is called the dragon of the deep. He is the submarine fire, the great dragon on which rests the entire world. The idea of the great dragon supporting the world is also found in the Sumerian Mythology.

At another place (AB 1.16) different explanation of the world Jatavedas is attempted. Agni, who is produced by the friction of the fire sticks is called Jata and when he is placed on the *ahavaniya* hearth he is called Jatavedas, being one who is established after he is born. The newly born Agni is the beloved guest of the other Agnis.

Agni is the master of the heaven. The god defeated the demons and started for *svarga* the heaven. Agni was their leader. Agni touched the sky and entered the uppermost region with the flames. Then he closed the gates of the heaven. Agni thus is not only the lord of this world, but also of the heaven. He holds the key to the gate of the heaven. With his favour only the gate is opened and the sacrifices are allowed to enter in it (AB3.42).

Agni is the lord of the forest , Vanaspati(KBH10.6).

Agni, Soma and Vishnu are the deities of the three worlds. These are the forms of Agni or Visnu only.

Agni and soma were within Vrtra. Indra was unable to hurl his bolt against them. Then with the offering of sacrifice they were given a share and was resued (KB15.2). It is seems What Vrtra was a demon who covered everything, Including Agni and Soma. In that, Agni was churned out of the firesticks and the shoots of Soma were pressed into Juice.Indra acted as their rescuer from Vrtra, who seems to have covered them in the fire sticks and shoots respectively.

Agni is the Brahman which is the entire sacrificer rite including the prayers offered in it. When Agni is brought forth, the priests strike away all evils of the sacrificer with Brahman(KB9.1).

Agni is a *manota* of the gods. He is the weaver of the mind of men around the gods. There are three *manotas*, viz., Agni Vac and Gauh, among the gods, The Thoughts of men are plotted and woven around them(AB 2.10) We get in this myth the phychological working of the minds of poets. Agni is poet, a kavi; so also there are human poets. Agni acts as their Manota. The thoughts of the poets are woven round Agni with wrap and woof. The thought are knitted together to fashion them into a piece of cloth in the form of the Kaya. Agni acts as their inspiration to fashion a poem in his praise and of other gods. The vedic hymns in honour of the gods are such finished and artistic products of the poets inspired by Agni. The thought are woven together and expressed in the form of Vac(speech) and Gauh. Agni is all these manotas (KB10.6)

Agni thus inspires the poets to compose or to weave together the thoughts in the form of the rest an also to bring forth the musical adaptation of the rest in the form of the two major Samans, Rathantar and Brhat.

Agni overcomes Mrtyu lurking at him. By overcoming Mrtyu he becomes immoral (AB 3.14).

Agni is the lord of the plants (Vanaspati and Osadhi). Cereals first ripe on the south of the vindhya mountain, due to him only.

Agni and Yajna

Agni used in the sacrifice is the sacred Agni. He is invoked with speech bound by metres i.e., the hymns. The Hotr priest in invocation collects the speech together. With the speech he leads the sacrificer to the path of the heaven (AB 1.3). Thus the speech, the sacred hymn, bound by the metre is a deity. It is the expression of the thoughts of the Hotr priest. These thoughts are centered round the good of the sacrifier, which is the attainment of the heaven.

Propitiated by the speech of the Hotr, Agni carries the sacrificer to the heavern. Agni is the chariot of the gods. In this chariot he takes the sacrificer to the heaven, which is the world of the good. Yajamana (the sacrificer) no longer remains a human being, but he becomes Agni

himself. He becomes one with Agni. He takes final rest in his own fire. He is burnt with his sacred fire, which takes him after his death to the world of the heaven. This identification of the sacrificer with the sacred Agni is due to the propitiation of Agni by the Hotr with the recitation of the speech bound by metres (KB 5.10).

Agni, the chariot of the gods, the vehicle of the sacrificer leading to the heaven is the Yajna, the ultimate resort of the sacrificer.. The sacrifice is the divinity as great as the earth. Being present in the whole earth the sacrifice already existed on the earth. The gods saw it with their eyes. The eyes of the god are Agni and Soma, who are their vital breaths, Prana and Apana The gods with the eyes of Agni saw the omnipresent sacred Agni, the sacrifice. This Yajna was directly perceived with the eyes by the gods, as pervading the whole earth, which is Aditi. By the eyes one sees what cannot be seen ordinarily. Therefore after wandering in confusion, when a man sees with his eyes, immediately the receives the object. Thus with eyes one sees the unseen. The gods saw the sacrifice in this earth. They gathered it together. From the earth the sacrifice was extended, performed and gathered together. The earth is Aditi. Thus the gods perceived, extended and collected the sacrifice (Agni). The gods turned it into a chariot leading the human Agni (The sacrificer) to the heaven. The Yajna prevailing on the earth, was perceived by the gods with the eyes of Agni turned the sacrificer into Agni and revealed him the final goal of his life, the heaven. Yajnais thus the all-pervading deity of the earth, a divnity making the human sacrificer a divine being and finally identifying him with it. The Yajna is Agni (AB 1.8). The heavenly world is upwards. Agni residing on the earth is on the eastern region. Agni invoked in the sacrifice (ahavaniya) is in the east. Like the gods, the demons also offered oblations in the fire; but they placed Agni to the west. This is the Asura—way of performing sacrifice (AB 1, 8; 7.5). The entire earth has Agni concealed in it. It is to be sought with divine eyes, This sacred Agni is the human sacrifce and is the same as Visnu. He bestows oblations on the gods (KB 10.6). The gods come to the sacrifice at the call of the Hotr. Agni, Usas and Asvins are the gods who move in the morning. They come with seven metres each (AB 2.15). When the Hotr offers to Agni, he becomes delighted with his

limbs and forms. The three worlds are his forms. With the offering of the oblations the three worlds forming the expression of Agni become delighted (KB. 1.1).

The sacrifice is the mystic propitiation of the three worlds, the earth, mid-air and heaven. These worlds sprang up from the penance of Prajapati.

The meditation and penance of Prajapati brought forth the three worlds, three deities (Agni, Vayu and Aditya), the three Vedas, the three pure sounds and the three syllables which constitute the Omkara. This is the same as the heaven, the Aditya. Prajapati then extended the sacrifice. In this sacrifice he performed the Hotr's office with the Rgveda alone, that of Adhvaryu with the Yajurveda, and that of Udgatr with the Samveda alone. He performed the office of the Brahma priest with the pure parts of the threefold knowledge. The gods said, "If there is any trouble in our sacrifice from the *re, yajus, saman* or if there is any unknown trouble or complete failure, what is the expiation?" Prajapati then replied, "If there is any trouble from the Re, you offer in the Garhapatya with Bhudh as the exclamatory sound; if there is any trouble from the Yajus, with the call Bhuvah in the Anvaharyapacana fire. If there is any trouble from the Saman, you offer with Svah soundin the Ahavaniya fire only. This is the explanation of the expiation (AB 5.32).

The (KB 6.10) gives a bit different account of this sacrifice of creation. Prajapati practised penance. From his *Prana, apana* and *vyana*, he fashioned the three worlds and from these, three deities of light, *viz.* Agni, Vayu and Aditya. From these deities of light, then were produced three Vedas. With the *trayividya*, he stretched forth the sacrifice. In this sacrifice, he recited with the res proceeded with Yajus and sang with the Samans. he developed the sap of the brilliance of the three Vedas for healing them. This cure of the three fold lore was in the form of three sounds, Bhuh, Bhuvah and Svah. The cure of the Vedas was necessary as the peformance of the sacrifice was likely to be defective on account of wrong or improper ritual. The whole ritual was required to be throughly processed by a competent authority. This gave rise to the new office of the priest, the Brahma, who mentally

followed the entire sacrifice and rectified all mistakes. This shows an advanced state of sacrificial ritual when it was felt that all offices and funtions of the priests were required to be synchronised. The Brahma sat to the southof Ka (Prajapati). Thissacrifice of Prajapati ended in the border of the South sloping to the North.

The sacrifice is performed by actually going through all rites. This is as it were the unfolding of the rituals. It is the stretching forth of the sacrifice. This sacrifice began with Agni on the earth and was stretched to the heaven. where Aditya (Visnu)resides,through the atmospheric region of Vayu. Thus, the sacrifice is stretched from the earth to the heaven, from Agni to Visnu, who are the two terminal froms of the sacrifice (AB 1.1).

In Agni and Visnu, all deities are comprised. In the recitation of stotra or stoma. in the Soma sacrifice, even though actually Agni is not referred to it is as good as the praise of Agni. In the soma sacrifice, when the Hotr starts with the stotra to Vayu, Agni, is implied in the deities praised. The deities praised in the stotra are: Vayu, Indra and Vayu Mitra and Varuna, Varuna. Mitra, Asvins, Indra, Visvedevas. and Sarasvati. In All these deities Agni is praised, for Agni is all these dities (AB 3.4).

Thus idea of sacrifice representing the central, unified and controlling power of the Universe is explanied in the KB (2.8). The KB points out that Agni offers himself in the rising sun. The younder sun while setting offers itself in Agni in the evening. Similarly the night offers itself in the day and the day in the night. The Prana offers itself in the Apana and the Apana in the Prana. Thus Agni and Surya. Ratna and Divasa. Prana and Apana- these six sacrifice themselves in each other. By means of this mutual sacrifice the world goes on. Agni offering to the sun actually gives rise to sun. The sun in turn produces Agni at night. Thus the dayand night, Divasa andRatra offer sacrifice in each other and produce themselves mutually. The rising and setting of the sun.the appearance of the day and night carry on the world, as the two vital breaths. Prana and Apana offering sacrifice to each other.

The offering of Prana in Apana and *vice versa* seems to be referred to in the Bhagavadgita (4.29) when it ferers to the various sacrifices

performed by the creator.

The wheel of the world rotates on account of the mutual sacrifices of these six. The knowledge of this sacrifice for the continuity of the world-order is equal to the performance of the sacrifice, even if actually the sacrifice is not offered. If one sacrifices with the knowledge of this he offers it twice as it were.

This is the offering to Agni, when the Agnihotra sacrifice is offered to Agni, Surya, Divasa, Ratra, Prana and Apana, Even if he offers Agnihotra with a very small portion, the gods accept his two fold offerings. By this sacrifice, the world-order is carried on. The gods are leased with his offerings and they grant him all desires.

The performance of the Agnihotra with this knowledge makes the sacrificer immortal. From the time of the performance of the sacrifice he becomes immortal, when the gods eat his offerings. He is possessed of the truth and the immortality. The truth is the knowledge of the maintenance of the world-order due to the sacrifice to Agni; and the attainment of the immortality by the sacrificer is the ultimate aim of man's life. Thus, *satya* and *amrtatva* are the attainments of the performance of the Agnihotra. The offering of a man, who has faith in his deity, who speaks the truth and who is full of fervour (KB 2.8.). Thus a sacrificer must have *satya, tapas, sraddha*. Then he attains the amrtatva.

The sacrificer is possessed of the truth when he recites the prayer. In the Agnihotra,the prayeris. "Agni is light and light is Agni, hail". He calls Agni the light. Thereby he speaks the truth. His self is composed of the speech; he speaks the truth. The realisation of the existence of Agni in the whole universe wherever there is light is expressed by the Hotr or sacrificer in the prayer. The speech or prayer is the expression of his self. The speech being expressive of the truth, his self is composed of the truth. Thus, the self and speech of the sacrifices are made up of the truth only. The Atman is the truth. The gods are composed of the truth. When he offers oblation with the call, 'Svaha' the gods accept his offering of the truth (the self). His self, (the truth) is offered to the gods. Such is a very noble concept of the sacrifice of Agnihotra, offered every day twice in the morning and

evening, It is the offering of the truth, which is the self of the sacrifice to the gods. Early in the morning before the close of the night, he speaks the truth. Once he realises this truth, even if he utters false speech, still the truth is uttered; because the other speech is profane. In the morning he offers oblations with the prayer, "The sun is the light; the light is the sun, hail". He utters the speech composed of the truth and thereby his self becomes composed of the truth (KB 2.8).

The essence of the Agnihotra is the relisation of the self as the truth expressed in the prayer, "Surya and Agni" are the light, and the light, and the light consists of Surya and Agni;. When is it to be offered? The seers of the sacrifice had alternative; they could offer the morning oblation at the close of the night before the sun rises or after the sun had arisen. When it is offered when the sun has arisen, the offering is the hospitality to the great one, who has gone on the journey. He, who offers when the sun has not arisern, his offering is to the great god when close at hand. However, the prudent opinion is that the offering should be made when the sun has not arisen. On the point the seer, Vrsasusma Vatavata, one of the men of old when lying worn out declared when he saw that both the offerings of Agnihotra were given at night only one at the beginning of the night and the other at the end of the night, "It is at night that they offer. Having gone to the yonder world, to the father, we shall proclaim and they will believe in us that the Agnihotra which used to be performed on successive days is now performed on one day out of the two and at night only".

This argument is based on a belief that the offering of the Agnihotra is given as a welcome to the great god, the sun on his journey, and that after the death the sacrificers reach the world of the father which is the same as the heaven (KB 2.9).

In the Agnihotra sacrifice and the Ahavaniya fire is taken out. This fire is the sacrifice and the heaven. This sacrifice is connected with the Visvedevas of sixteen parts finding support in the cattle. Milk is offered in the fire. Sixteen deities at the various stages of the offering claim the offering. When it is in cow it is of Rudra, when allowed to drop, it belongs to Vayu, when being milked it is Asvins, when milked it is of Soma, when being milked it is Asvins, when milked it is of Soma,

when it is put on fire, it belongs to Varuna. when it swells up it is claimed by Pusan, when it is pouring on it is meant for Maruts, when it is bubbling its deity is the Visvedevas, when it is covered with a film, it finds support in Mitra, when it is removed it remains in the heaven and earth, when it is ready for the Hotr it is owned by Savitr, when it is being taken out it is the property of Visnu, when it is put on the altar it is handed over to Brhaspati; its first libation is for Agni, the second is for Prajapati and the offering itself as a whole is Indra. Thus, Rudra, Asvins, Soma, Varuna, Pusan, Maruts, Visvedevas, Mitra, Dyavaprthivi, Savitr, Visnu, Brhaspati, Agni, Prajapati and Indra are the sixteen deities who share the milk offering at it various stages in the process of preparing and offering in Agni (AB 5.26). This offering in Agni is the sacrifice and the heaven itself,and the offering itself belongs to the major sixteen deities.

Agnipranayana

There are two Agnis in the Soma sacrifice. One is carried to the Uttarvedi and other is taken to the Agnidhara's place. These fires have power to injure the sacrificer when they fight for securing oblations (AB 1.30). When Soma is carried to the Uttaravedi, the Asuras and Raksases tried to kill the kind Soma, between the place called the Sadas and the two Havidhanas. Agni saw Soma by assuming illusionary form (*maya*). He walked before Soma, because he has magical qualities to guard the Soma by mysterious wasy (AB 1.30). Agni, carried to the Uttarvedi, is praised in Gayatri metre if the sacrificer is a Brahmana, in Tristubh metre if he is a Ksatriya, in Jagati metre if he is a Vaisya. Agni is deposited in a hole in the Uttaravedi, which is like a nest of a bird. It is stuffed with sticks of fire wood, odoriferous gum (*guggulu*), *urnastuka* and *sugandhi tejana* (AB 1.28).

Agni is led forward to retain Soma in this world. Soma was among the Gandharvas. The gods and seers meditated on him. "Howshall Soma the king come here to us? "Vac said,"The Gandharvas love women. With me as a woman you barter Soma". The gods declined; for, they thought that they could not do without her. She said, "Still you buy, I shall return when you will require". With her as a great

naked woman (*mahanajni*) they bought Soma. In inmitation of this the sacrificers bring up a young immaculate cow to buy Soma. He may repurchase her, forVac went back to the gods. Therefore one shuld speak inaudibly when Soma is bought; for still she is among the Gandharvas. When Agni is brought forward Vac returns to the gods (AB 1.27).

Bringing forward Agni is a rite in a Soma sacrifice. By the performance of the rite the gods reached the heaven; but they could not see the quarters. Then Aditi said, "Offer me ghee (Ghrta). I shall see on one quarter." She saw the top direction. Aditi is this earth. Therefore on the earth the plants and trees grow upright. Men grow upright. Agni is enkindled upright. Whatever there is on this earth stretches forth upright (KB 7.6). In the same way Agni asked the gods to offer him ghee to see the quarters. They offered ghee to him. He saw the east. Therefore Agni is led forward tothe east. The sacrifice is extended eastward. Sitting eastward they offer the sacrifice. Thus, this rite of Prayaniya enabled the gods to reach to the heaven; but on reaching there they could see the east and top directions only when they offered ghee to Agni and Aditi respectively. We get here the key to the success of the cult of sacrifice that it is extended to the East. The Aryan religion of sacrifice spread towards the east from the Indus Valley to the Indo-gangetic plain and to the further East. Eastward is the march of Agni, of sacrifice and the spread of the Aryan religion (KB 7.6).

Agni is carried in front of the victim (pasu). As it was borne along for being offered in the scrifice the victim saw death (Mrtyu) and was not willing to go to the gods. They said, "Come, we shall make you go to Svarga." The victim agreed; but said, "Let one of you go before me. "They took Agni in the forefront and followed him. After him the victim went to the heaven. Therefore, they say that every animal is connected with Agni. They bear him before mem (AB 2.6).

In the Prayaniya rite offerings are made to five deities: Pathya, Agni, Soma, Savitr and Aditi. In this connection the AB (1.7) narrates a myth: The sacrifice once went away from the gods. They could not do anything. They could not see it. They said to Aditi, "Through you let us discern it". She said, "Let it to so; but let me choose a boon".

She asked for this boon. "Let the Yajna begin and end with me".: The boon was granted. Therefore, there is an offering made to Aditi in the beginning of the sacrifice (Prayaniya) and at the end. She then said. "Through me you will know the East. through Agni the South. through Soma the West, and through Savitr the North". The Hotr to propitiate the five dities recite the five offering verses called Yajyas. He recites to Pathya. Therefore, the yonder sun arises in the East and sets in the West; for it follows Pathya. He recites to Agni. Therefore in the South the plants become ripe first; they are connected with Agni. He recties to Soma. Therefore many rivers flow to the South. The waters are connected with Soma. He recites to Savitr. Therefore, he who blows on the North-West blows most. He recites to Aditi at the end. Therefore, the younder sky wets the earth with rain and snuffs it up. The sacrifice is five fold. The Hot offers to these five deities in order. Thus, the scrifice, all regions and people follow the order.

In this myth explaining the rites of Prayaniya we are given the origin of the introductory sacrifice with five fold offerings and the recitation of the *res* in honour of he Ideities, which form the essential begninning of the sacrifice. We get in this myth some very vital principal of the sacrifice. The daily course of the sun is regulated and guided by the offering to Pathya. All plant life is connected with Agni and in the South the plant ripe first. The rivers flow to the South. Due to the offering to Aditi there is the rain which fertilizes the earth and there is the abundance of the crops. Thus, the plants, crops, waters, the sun and all movement and growth are regulated by the sacrifice. The growth and movement are symbols of the presence of life. It is all due to the sacrifice. The sacrifice is the sum-total of the various rites extended from the commencement to the end. Thus, the rite at the very beginning signifies the motive power behind the whole phenomenon of the world. It is the sacrifice. It is Agni. In fact, the KB (9.1) points out that Agni (the sacrifice) is the Brahman.

In another myth we are told about the glorification of the Agnistoma. The gods took refuge in Agnistoma and the demons in the Ukthya. They were equal in strength and could not be discriminated. The Bharadvajas among the seers saw, "These Asuras are resting in the Ukthya and none among the gods can see them". He invoked Agni

with the RV 6.16.16, "Come, Ishall proclaim to you oh Agni, the other worlds". The other worlds were then of the Asuras. Agni rose up and said, "What does this tall, lean, grey-haired one desire to tell to me?" Bharadvaja was a tall, lean, gay-haired Sage. He told Agni how the Asuras were resting in the Ukthya. Agni became horse and rushed against them. This is the origin of the Sakamasva Saman (AB 3.49). This act of Agni becomes this Saman (SV 255.5).

Thus, Agnistoma contains the Sakamasa Saman, which refers to the fight of Agni against the Asuras. The Asuras also performed sacrifice and the gods could not notice it. Agni exposed the Asuras.

The Agnistoma refers to the great and valiant act of Agni in his fight against the demons and winning the heat and light of the sun (AB 3.49). The Bharadvajas were responsible for this rite, as they killed Agni, praised him with the Gayatri metre and the Sakamasva Saman. Agni becoming a horse and fighting agianst the columns and arrays of the Asuras is suggestive of the rise of Visnu. Aditya in the form of the horse the Hayagriya. This development is significant, sinceAgni is the symbol of the sun, the Aditya. The horse is of white colour, since white is the symbol of Agni (KB 10.3).

Agriculture

Agriculture, the chief profession, nay the primary industry of Indian people right from the time of the *Rgveda*, is predominantly a way of life inextricably inter-woven with the socio-economic conditions of the community. Prthu alias Prthi Vainya, an early Rgvedic king, who according to the Satapatha Bahmanas is the first of consecrated kings, is the inventor of agriculture in India with the dawn of Rgvedic civilisation. He takes the initiative of turning the virgin lands cultivable, and makes the plot of cultivation plain by removing uneven tracts. He is also the first, the Bhagavata Mahapurana attests, to introduce both village and urban life. Until Prthu's coronation, the above scripture maintains, there was no conception whatever of urban or rural life, agriculture or live stock farming. It is he who also employs the people in general in various professions including dairy farming and agriculture.

What does the word Krsi or cultivation mean? The word Krsi is derived from the root Krsi meaning to till by the plough. Nevertheless, its meaning is not confined to tilling or ploughing alone. It includes,indeed, all the senses like tilling or ploughing, sowing, reaping, the threshing etc. This is why Patanjali maintains that the connotation of the word cultivation embraces many actions.

Cultivation, as revealed in the Aitareya Brahmana, plays a predominant role in the social life of the Vedic people. It is the back-bone of Vedic economy. The economic condition and richnessas well are primarily determined by the quantity of food-production.

He who owns more food commands more respect in the society. He who produces more food, enjoys an elevated status in the society and becomes the leader or spokesman of the fellow agriculturists. This is the reason why the agriculturists congratulate the harvesting season from the core of their heart. The sing merrily if it rains timely or has there been abundance in production.

Odana or Udaudana *i.e.* boiled rice alongwith different livestock products and different preparations of various grains is the principal it me of Vedic dish. Ksiraudana or milk-mess i.e. rice fried with ghee and then cooked with milk is a delicious item even in the early vedic period. Mamsaudana or meatmess is prepared with meat and rice cooked together alongwith ghee. Ghee-mess or Ghrtaudana, curd-mess or dadhyaudana, sesame-mess or tilaudana, Karambha, denoting a kind of porridge made of barley, parivapa denoting fried grains of srice, spupa denoting a kind of cake of rice or barley specially prepared with ghee are included in theVedic meal. Milk, curd, whey, butter, cream, ghee, and substances of milk called amiksa (now a days called chana) are important livestock products included in daily diet.

Later Vedic agricultural farmers seem to be fully conversant with the use of organic manners for increasing productivity. Manure is said to be medicine for the plants, nay their establishment itself. The Aitareya Brahmana and the Atharva Samhita lay emphasis on the extensive use of organic manure. Cowdung or Uvadhya is widely used as Manure. Karisa or dried cowdung and sanitary refuse are also used for the purpose.

The cultivators not only know the use of menure in agriculture, but also seem to possess a fair knowledge of manufacturing it. Cowdung is kept in a pit specially dug for the purpose for a long period until decomposes and transforms into manures. The pit is called Uvadhya-goha or a manure manufacturing pit where cowdung is kept for processing manure.

Livestock farming seems to be a supplementary industry of the later Vedic people directly connected with agriculture. Bullocks are indispensable for drawing the plough, and the cows are the source of different livestock products for the daily meal. The indispensability of cowdung in processing organic manure in order to increase productivity of agriculture cannot be ignored. This consideration leads the agriculturists possess unadulterated respect towards both the cow and oxen. Livestock farming, therefore, does not stand on the way of agriculture, rather goes hand in hand with it.

Agriculture being the largest industry in both early and later Vedic India is the primary source of livelihood for over ninety per cent of the people. It is the backbone of Vedic economy. Yet, it must be admitted that a large number of workers are compelled to take resort to it only as the ancient Indian society extremely lags behind in respect of industrialisation. It would not be out of point to note that even in the late seventies of this twentieth century more than seventy per cent of workers are engaged in agriculture in all underdeveloped countries of the Globe including India.

Productivity of agriculture, modern economists hold, depends on technological and institutional factors. Technological factors for enhancing productivity include the use of improved ploughs, tractors, harvestors, improved seeds, organic and inorganic manures and fertilizer, irrigation etc. The Vedic society, however, seems to be helpless in this respect.Tractors, harvestors or inorganic fertlizers are beyond imagination. Indigenous plough called langala which is lance-pointed, well-lying and smooth-handled, or sira denoting an improved plough, generally drawn by one or two bullocks, are the sole tools for ploughing in the early period. Larger and heavier plough called Sira is, however, much more developed in the later Vedic period. It is

required to be drawn by six, eight, twelve or even twenty-four oxen. the idea of irrigation is there. Khaitra denoting a shovel or spade for digging purpose and Khantirima denoting water produced by digging refer doubtless to artificial channels used for the purposed examption. Even so, the Vedic agriculturists are to depend primarily on nature. I cannot, of course, be denied that agricultural production depends to a great extent, even in modern times, on the whims of nature. Nature, indeed, does not yield to the planner's dictum.The fluctuations in climatic conditions, even in the scientifically and technologically developed countries like U.S.S.R., produce unpredictable variations in harvests.

Distribution of land ownership in favour of the agriculturists, improvement of the size of agricultural farms, removal of insecurity of tenancy rights etc. are the institutional factors in favour of increasing productivity. The Vedic society is completely free from such insecurity of tenancy rights etc. The king, *i.e.* the administrator is the sole owner of every inch of land. The royal authority allots and distributes cultivable land in favour of cultivators alone. The cultivators continue enjoying for the whole life with a niminal tax paid to the royal exchequer. Decendants of cultivators also inherit the same provided they do not change their occupation and stick to agricultural industry firmly.

Aitareya Brahmana

The Aitareya Brahmana, attached to the Rigveda, which is evidently the last of the Brahmanas composed in the Brahmana period. The Gopatha Brahmaṇa attached to the Atharvaveda is, there is no doubt, the latest Brahmana extant. But the Atharvaveda itself was compiled after the Satapatha and even the Taittiriya; and hence its Brahmana, called Gopatha, falls outside the Brahmana period, as will be shown in detail later on. The Aitareya Brahmana is, therefore, the latest Brahmana of the Brahmana period and, being very detailed, deserves our close attention. It has been carefully studied by Eruopean and Indian scholars beginning with Dr. Haug (who has translated it into English) and M. M. Kunte, whose work "The Vicissitudes of Arjan

Civilisation" is wellknown; and we will draw upon their views very often in placing the following account of this Brahmana before the reader.

The author of this great Brahmana is Mahidasa Aitareya, a name mentioned in the Chhandogya Upanished. Its date, therefore, must be earlier that of the latter. The strange legend about Aitareya, given by Dr. Haug from Sayana is a name-legend and has to historical value. It states that he was born of Itara being not sufficiently clever was disliked by his father. His mother Itara prayed to mother-earth (Mahi) and by her blessing, Mahidasa became a learned man and a Brahmana writer. It may be added that Itara is supposed to be a Sudra woman and that her son was named Mahidasa for that reason. This story is clearly based on the name Itara, Mahi and Dasa and may be set aside as unhistorical. Sudasa, the Rigvedic king may as well be treated as a Sudra on such theories; indeed he has been so treated by some.

The extant Aitareya Brahmana consists of forty chapters which are put into eight pentads of five chapters and hence called Panchiksas. These forty chapters are again divided into Kandikas the number of which is not fixed: and ranges from 6 to 12. The first pentad has thus 30 Kandikas, the second 41, the third 50, the fourth 32, the fifth 34, the sixth 36, the seventh 34 and the eighth 28: in all there are thus 285 Kandikas. The sentences in each Kandika are not counted as in the Taittinya Brahmana If they be taken to be about 20 in each Kandika, we have about 5000 sentences in this Brahmana.

"The style of the Brahmana is on the whole uniform, certain phrases constantly reoccuring. The language is more recent than that of the Samhita; but it is not yet classical Sanskrit. Purely Vedic forms occur such as the infinitive in *tos e. g. kartos*, gennerally dependent on Isvara. (Isvarah Kartoh). The bulk of the book appears to have proceeded from a single author through some additons may have been made afterwards of stray Kandikas. These could be added without distrubance as the number of Kandikas in a chapter is not fixed" (p. 69. Haug, Intro.). It is probable that a still more amplified work of the the name Mahitareya existed for sometime, being mentioned in the

Asvalayana-Tarpana-Vidhi. But it has now disappeared and this Brahmana with a few additions has remained, unlike the Mahabharata which has survived though the Bharata also, mentioned by Asvalayana, has disappeared. The 13th and 14th Kandikas are thus identical with the 18th and the 19th, as pointed out by Haug: "VII 10 and 11 are looked upon as interplotions having a different language. "But it is not necessary to look upon VII 11 as an interpolation from some old astronomical word, because it gives many astronomical details or because it mentions two other Brahmanas. Astronomy was long studied and divergence of opinions among Acharyas was always noticed with respect.

The Aitareya, being attached to the Rigveda naturally principally treats of the duties of the seven Hotri priests (who do their work by the help of Rigveda Mantra) at the great Soma sacrifices and the royal inauguration ceremony. It naturally does not treat of all the sacrifices, which properly are the province of the Yajurveda, nor of the duties of the Adhvaryu or the Udgatri. These it takes for granted as known to the reader. "All minor Ishtis and sacrifices are excluded, though the Hotri priests have to officiate at these, as their duties in connection with these are insignificant. The first-two books (Panchikas) and the first three chapters of the third treat of the duties of the chief Hotri at the Agnishtoma Soma-sacrifices which last for one day, and all other sacrifices are its modifications. These duties are mentioned in the exact order in which they are required." It is not possible to go in to the details of these duties. "The fifth chapter of the second and the first three chapter of the third book are taken up with the explanations of the Sastras (praise-hymns) of the Hotri at the morning, mid-day and evening libations, the morning breakfast and afternoon teas, so to speak, of modern days). In the last chapter of Book III and the first-two of the fourth, the principal modifications of the Agnishtoma are mentioned and described *viz.* Ukthya, Shodasi and Atiratra. Then follow Sattras and sacrificial sessions lasting a whole year and the duties of the Hotris in these are laid down in the third chapter of the fourth book. The last two chapters of the fourth and the first-four chapters of the fifth describe minutely the duties of the Hotris at the Dvadasaha" 21or

January 1st falls about Maragashirsha Amavasya, it follows that the seasons have, since the days of the Kaushitaki, slided back by two months.

This is the same conclusion as that afforded by the first Ashadha statement about the rains. As this is an actual observation of the time, it cannot be said that it is taken from some old source. The coming in of crops in Northern India now is about the Amasasya of Magha, when also the days are longer and there is not much cold. The time for the ripening of crops varies in different provinces and is late in the Punjab and this statement probabaly belongs to the middle country.

There is one doubtful point here which has to be noted, *viz.* that the passage speaks of getting the sun thrice, once at starking, again after it has moved north-wards for six months and a third time when it has moved southwards for six months. For the second day the word used is which ordinarily means the day when the sun is in vernal or autumnal equinox, the summer-solstice day may also be taken to be indicated here, it is certain that in the times of the Brahmanas, Uttarayana had changed its meaning. Previously it meant the time from the vernal equinox to autumnal when the sun was in the northern hemisphere; but as from summar solstice to autumnal equinox, its motion is actually southwards, uttarayana was taken from winter solstice to summar solstice. It is nearly certain that means here the summar solstice; for, if we take it to means the vernal of autumnal equinox falling on Sravana Amavasya, six months after Magha Amavasya, the date of such a phenomenon would be unimaginably ancient.

In the *Cankhayana Crauta Sutra* there is a parallel version of the story of Cunahcepa, which is introduced without any connexion whatever with the context and which diverges merely in a few words from the version of the Aitareya. It is not altogether easy to see how the passage came to be received in that text without even the slight modification necessary make it fit in, but the fact of its presence is probably simply due to the desire of the Cankhayana school to have within its text books so splendid a narrative, and the slight changes are no doubt merely due to the natural alteration in form of a story when

transferred from one school to another. It is clearly the case that the changes are not signs of earlier, but of later date. Thus, the Cankhayana version adds a seventh year to Rohita'swanderings and a new verse (xv. 19); in another passage (xv.24) it has tried to improve the simple asamdheyam iti *Vicvamitra upapapada into asamdheyam iti va avacad iti Vicvamitra upapapada,* while it has completely altered the sense of the last of the Gathas (xv. 27). It has indeed been in geniously argued that the occurrence twice of amantrayam as a periphrastic perfect is a sign of an incorrect and modern version, since the *Cankhayana* has *cakre,* but the whole force of the argument disappears when it is borne in mind that the Cankhayana has iksam asa in place of iksam cakre. It isthere fore necessary either to assers, asliebich,had he observed the forms *iksam cakre* and iksam asa. presumbaly would have done, that both forms were incorrectly handed down, or as is much more probabale that the use of as a was a careless innovation which was creeping into use. The textis in other respects marked by bad forms like *samnahukah* (for *samnahukah*) in vii. 14; *acamyaparitah* vii. 15; *niniyoja* (CCS. has *niyuyoja),* and nihcana in vii.16.

With the last section the Brahmana passes to a quasiphilosophical doctrine of the resolution of the deities. lightning. rain, moon, sun, fire, in Brahman, here conceived as Vayu, but the doctrine is degraded tea mere practical device for enabling the Purohita to over come the king's enemies. This combination is doubtless asign of comparatively recent origin.

A talisman,such asa necklace, or some wonder-working plant, may be given as the external means. The first half of this Brahmana is essentially of the speculative cosmogonic import. and is particularly rich in legends. a good few of which appears in the Satapatha Brahma. The first chapter traces the origin of the universe from Brahma; from the fourth section of which it would appear the Atharvan is considered as a Prajapati or king, appointed by Brahma to create and protect subordinate beings; while chap. v. contains remarks indentifying *Purusha* with the year., and allusions the calendar.

The second half contains an exposition of various points connected with the Srauta ritual, apparently taken from the Aitareya Brahmana

"The Veda," says *Madhusudana*, "is divided into Rik, Yajush and Saman for the purpose of carrying out the sacrifice, under its three different forms. The duties of the Hotri priests are performed with the Rig-Veda, those of the Adhvaryu priests with the Yajur Veda, those of the Udgatri priests with the Sama Veda. The duties of the Brahman (priests) and the sacrifices are contained in all three. The Atharva-Veda, on the contrary is totally different.

It is not used for the sacrifice, but only teaches how to appease, to bless,to curse, etc." Elsewhere, with reference evidently to the sacrifice, the Yajur Veda is called the head, the Rik the right, the Saman the left, the Adesa Upanishad the vital breath, and the Atharvangiras, the tail. Still the Gopatha Brahmana, is a real Brahmana are very scarce. An edition of it was published in the Bibliotheca in 1872. It makes no reference to the Brahmana-Veda, but the songs of the Atharvangiras are mentioned under the names of Atharvana-Veda and Angirasa-Veda. "A large portion of the Copatha-Brahmana is taken up with what is called the Virishta, the Una, Yalayama, or whetever else the detects in a sacrifice are called, which must be made good by certain hymns, verses, formulas, or exclamations. There are long discussions on the proper way of pronouncing these salutary formulas, on their hidden meaning, and their miraculous power.

Thw syllable Om,the so called Vyahritis, and other strange sounds are recommended for various pruposes, and works such as the Sarpa-Veda, Pscha-Veda, Asura-Veda, Itihasa-Veda, Purana-Veda, are referred to as authorities (i. 10.)" M.M's His. p. 451. The other Brahmanas deal largely with accidents, defects, & c. and the penances by which their effect are nullifed. The treatment of such will be found, for example, in the penultimate book of the Aitareya-Brahmana. The one thing which struck Max Muller as peculiar to the Gopatha later Brahmana was its account of the creation, which we give below under the head— "*Creation*."

Its points of agreement and disagreement are sometimes rather amusing, as for example in the story of Vasishta receiving a special revelation from Indra, common to both the Brahmana of the Black Yajus and the Gopatha. Both relate that because of this special revelation Vashiht as had a always acted as Purohita; but when the former tells how on this account he had further been appointed Brahman or superintending priest or President; the Atharvans says that the office by right belongs to a Bhrigu or in other words to their representative. It reminds one of the somewhat similar contention between the Judgites and the Besantites in the assemblies of the Theosophists over a so called revelation from the Psuedo-Mahatmas.

In short, the difficulties in reaching a correct undersatanding of the real intentions of those ancient poets, of their moods and thoughts, are so obvious that they cannot fail to provoke mistrust of any too assertive an attempt to lift a corner of the veil. For all that it is the fate of the philologist that, in full knowledge of the inadequacy of his tools and methods, he cannot forbear to pose questions and to search for answers, that is to say: to search for that view of a particular phenomenon which for the time beings fits into the picture of ancient Indian culture, which he has made for himself by studying the texts and by considering and re-considering what is the outcome of those studies of pre-scientific and ancient civilizations, which for the present seem to be in accordance with the best standards.

In continuation of what in another publication has been observed on the frequent references in Vedic literature to "broadness" and the obvious importance of the ideas connected with such terms as *uru*—"broad" etc. by the poets and experts to whom we owe the ancient document, and in addition to some notes by Rodhe and by myself, attention may be claimed here for the opposite idea which to all appearance was expressed by some words deriving from the rootamh—This family is one of those groups of words which, playing a more or less important part in Vedic times, was replaced by other expressions at after period. There can be no doubt whatever as to its general sense. Broadly speaking it meant something like "evil" and was in the commentaries explained accordingly be *papa*-and similar words.

Amar-, Amaritr- and Marmartu

Within the language of the Rigveda there appear from derivatives amaritr-, amur-,mur-, amuri- from an Old Indic root mr (ablaut-type prataritr-, taturi-; trcross') attested in seven passage in total, and restricted in distribution to three hymn-cycles of the collection. (IV, VIII, IX) Since the last occurrençe of these formations is encountered at IX 61.24 in the *Soma-mandala*, undoubtedly a compilation of hymns directed to that divinity which have been extracted from the family-books, we may at once try to be more exacting about the probable source of the hymn in question.,Valuable evidence in this directon is provided by the mention of the name Turvasa Yadu in verse 2, for elsewhere in the samhita-omitting five passages in the heterogeneous 1st cycle and one in the younger Xth cycle—this name (in one form or another) appears only in the Vth throught VIII the *mandalas*, distributed in the following fashins: V, VI, VII, VIII. The manifestly predominant use of Turuvasa in hymn-cycle IV, the only other locus of the formations from mr under discussion, thus seem to clearly suggest that IX 61 originally stemmed from the same bardic circleas the hymns of the VIIth mandala. And in support of this view,we note that the *anukramani* attributes the composition of IX 61 to a poet, Amahiyu Angirasa, whose family name figures, second only to the Kanvas, among the bards of cycle VIII (e.g., Purumedha Ang., Priyamedha Ang., Virupa Ang., etc.), but never among those of cycle IV. We may therefore consider the set of forms under discussion to be part of the isolated and therefore characteristic vocabulary of the two aforementioned *mandalas.*

Equal precision must also be reached with regard to the derivatives amaritr—, amtu-, mur-, amuri- themselves. For, as one readily notices, all the formations are combined with the prevery a, save the papaz mur- encountered at VIII. 66.2a. This situation makes the latter form immediately suspect, and in light of the fact that other root-nouns terminating in-r,with the exception of gir 'song', which have transparent connections with verbal roots, likewise only appear in compounded form, e..g., aptur- 'water-crossing', asir-(Soma-) mixture', upastir 'cover, cushion',etc., an explanation is indeed needed to account

for the anomalous shape of mur-.

To this end, recourse to metrical considerations is most important and revealing, since an examination of the four passages containing amur- shows that this derivative is consistently employed, in plural form, in the finale of eight- syllable lines. Thus, VIII 39.2c ito yuchantu amurah, amurah, the closely related padas IV 31.9 radho varanta amurah and VIII. 24.5b hastam varanta amurah, IX. 61.24b syama vanvanta amrah, which is doubtlessly a stylistic variation on the preceding two lines,wich vanvanta(s) chosen as a rhyme-form of the samdhu- variant of the aorist subj. varanta(y) (<varante.) Turning our attention now to theattestation of mur-in VIII. 66.2a, we find the word, again in plural form, aoppearing in pada-final position, but this time in a twelve-syllable line: nayam dudhra varante na sthira mrah. . If, however, we discard the four-syllable opeining, the remaining part of the verse varante na sthira murah is seen to consist of aneight-syllable line so similar to the last three containing amurah in the identical material position that, as is obvious, we have no other choic than to regard the sequence as representing the haplologic form of an underlying varante nasthira amurah. Parallels of this type of reduction of -a a-> -a are offered by the padas VI. 35.3d kada gamagha havanani gachah (for . . .gomagha ahavanani) which is metrically identical to VII 8.5a), II. 13.14a tejisthaya tapani raksasas tapa (for tejisthaya atapani. . .), and by several other examples in the samhita. Thus ,as we have been able to pin-point the distribution of these formations to the two hymn-cycles IVand VIII, we may also safely operate with only three of them as original -amaritr-, amur- and amuri-and now proceed to the problem of their meaning,the chief consideration of this investigation.

Anatomy

Anatomy is the science of form and structure of organized bodies and is acquired practically by separating of the parts of a body, so as to show their distinct formation and their relations to each other. It is, therefore, a branch of Biology, which consists of two great divisions - the anatomy of animals, styled zootomy, and that of plants, phytotomy. In the West we find that Alemacon ofCrotona, a disciple of Pythogoras,

and Democritus, are said to have dissected animals with the view of obtaining comparative knowledge of human anatomy. Hippocrates bron at Cos about 460 B.C., though the father of the Western medicine, is less justly regarded as the father of anatomy, as his view of the structure of the hyman body are very superficial and incorrect. According to the established authority, Aristotle, born 384 B. C. is really the founder of the science in Europe. He seems to have based his views of comparative anatomy of the dissection of animals, but does not appear to have dissected, men. He first gave the name aorta to the great artery.Later on, Erasistratus (250 B. C.) was the first to dissect- human bodies the bodies of criminals. Herophilus also is said to have dissected living subjects. Celsus (63 B. C.)in his Demeeicina wrote much on anatomy.

Anatomical studies constituted to be a very favourite subject with the the Atharvangirasas, the group of people associated with the Rgvedic and Atharvaveda literature. Inspired by the hymns of these Samhitas, they proceeded to the study of human and other living bodies. As in other cases (such astronomy and geometry), anatomy also become an essential para of the study of the Ancients round the sacred fire. Round the Yajna, which was for these ancient lovers of knowledge the open air obsevatories and laboratories they developed this branch of discipline also. The dissections were done on the dead bodies before cremation (sometimes after the dissection the dead parts of body were submitted to the flames for consumption). In many cases the dissections were done on such bodies of children as were not entitled of cremation rites in the proper form. This led to the counting of bones in a body. The comparative anatomy also was pursued in relations to the bodies of cow, horse and goat and sheep which were the Prominent reared by the human society.

(v) We have been told that in the belly, there are twenty *kuniapas.* The meaning of the *kuntapa* is also doubtful.

The St. Petersb. suggests that certain glands may be intended thereby; but according to Eggeling, possibly the term may refer to the transverse processes (forming spikes, so as to speak of kunta) on both sides of the ten lower spinal vertebrae below the vertebra of the last true rib, i. e. of the five lower dorsal, and the five lumbar vertebrae.

(vi) We have been told that there are thirteen ribs or *parsa* on one side and thirteen on the other side. The clavicle, or collarbone, would thus seem to be classed along with the ribs. Rather peculiar, in the anatomical phraseology employed in the Brahmana, is the collateral use of parsu and prsti for rib; and according to Eggeling, it is by no means clear that there is no distinction between the two terms. (The term prsti has been used in connection with *Retahsic bricks*, of VIII. 6. 2. 7)

This means:— You led to safety the two forlorn perons, the blind and the maimed, O killer of Vrtra. That favor of yours is unattainable (brothers). Here the favour of Indrais said to consist in leading the two persons, the andha or the blind and the srona or the maimed to safety. But certain questions arise in respect of this; for example, does this mean that this 'leading to safety' also involved the removal of the physical defects of blindness and lameness of the two; or is it merly a temporary help out of a particular difficult situation'' Again is there any point in their being mentioned together. thus suggesting their mutual association under Indra's guidance, or is much a mention purely accidental? finally, in view of the same words, *andha* and *srona*, being employed in respect of one and the same person. namely, Paravrj at 1.112.8 and 2.13.12 (cf. also 2.15.7 and 4.19.9), is it possible that here too in 4.30.19, they are to be taken as referring to the same person and that owing to some circumstances the word dva and the consequent ca came to be employed with reference to him?

In v. 16 of this same hymn, i. e. 4.30, we get a reference to this Paravrj, here called Paravrkta owing to metre; but the stanza merely mentions that Satakratu Indra gave a share to Paravkta, the son of a maiden,in his own hymns. The manner or the nature of the help which was given to him is not recorded in it. In between these two stanzas, vv. 16 and 19, we get an allusion to two pairs of Aryan kings one of the favoured and the other of the slaughtered ones. Apparently owing to the intervention of these other two stanzas, vv. 16 and 19 amdy not be considered as referring to one and the same person. Further, in view of the two pairs mentioned in vv. 17 and 18, we naturally expect a third pairin v. 19. either of the favoured or of the unfavoured persons. It is also significant that the idea of 'leading' either to safety or to ruin is prominent in all the three stanzas (17-19) cf. *aparayatin* v. 17;

paratahin v. 18 and anu nayah in V.B. The pair of Turvasa and yadu was led to safety beyond a river; perhaps atthe same place and in the interest of the same, the pair of Arna and Citraratha was killed. In that case this must have happended on the yonder bank of the river Sarayu.

After this comes the third pair of the Andha and the Srona, who too wereled to safety like the first pair, and perhaps even beyond a river. The adjective jahita is significant; left to themselves they could not cross it, one because he could not see and the other beacause he could not walk. It is important to note that Indra is not said to have cured their defect, but is only praised for helping them to a place of safety, to their destination. This is why they are brought to the poet's mind immediately after the pair of Turvasa and Yadu. It may therefore, be quite legitimate to assume that we have here a reference to the blind and the lame persons walking beyond a river through a good ford by *means of mutual aid*, under the guidance of Indra. This brings us to the wellknown Andha Pangu Nyaya employed by the Samkhyas to illustrate the mutual aid of their Purusa and Prakrti, in respect of their respective goals.

Yet at RV. 2.13.12 Indra who is said to deserve an Uktha, is credited with an exploit of raising up Paravrj who had been lying low,at the same time making the *andha* and the *srona* very famous. On the other hand, at 1.30 .16 we are told about this same Paravrj that Indra gave him a share in his own hymns (the sense of pra sravayan in 2.13.12 being conveyed by *ukthesu abhajahin* 4.30.16). This would show that it would be right to infer that the adjectivesandha and srona in 2.13.12 are used with reference to Paravrj himself. Further these same employed just in the vicinity of the word Paravrj at 1.12.8 where toothey naturally become construed with Paravrj. In this latter passage the nature of the favour shown to Paravrj is made clear by saying that he was made to see though he was blind and enabled to walk though he was maimed. The exploit itself however, is here ascribed to the Asvina and not to Indra; but we shall revert to this point later. Thus this triple equation indicate that nica santam ud anayah in 213.12 involves the gift of the sight and the ability to walk and further,that the word *sanu nayah* in 130.19 may even be similarly supposed to be a complicated affair consisting of a cure of the physical defects of the

eye and the legs, accompanied by the additional favour of right guidance to place of safety.

That the adjectives andha and srona are to be construed with Paravrj a 1.112.8 and 2.13.12 is further shown by two other passages namely 2.15.7 and 4.19.9. Thus at 2.15.1 we learn:

"That Indra knew the concealment of the maidens. (By his favour then) Paravrj manifested himself and stood up. The maimed one stood up to great; the eyeless one clearly saw (the world around him). Indra made all these things in the wilf delight of Soma.'

So in 4.19.9:

'You brought out the son of the maiden who was being eaten by the ants from their resting place (e. e. the ant-hill). The blind boy clearly saw (the world around him); catching hold of a serpent he came out completely, after breaking the pot (in which he was put and buried in the ant-hill. All his limbs became whole.'

These four passages, three from the Indra hymns (2.13.12;1.15.7 and) and one from the Asvina hymn (1.112.8) read together, ought to leave no doubt that in them at least. *andha* and *srona* are intended to be adjectives of one and the same person, namely Paravrj, the abandoned son of an unmarried girl.

There are two other passages, 8.79.2 and 10.25.11, where we get the two words *andha* and *srona* occurring together. At 8.79.2 the poet says about Soma :

'He fully clothes what is naked; he cures everything that is suffering. The blind has clearly seen; the maimed has completely come out'.

Here the second half is intended to give particular illustrations of the general statement made in the first, for nih srona bhut cf.nir bhut in 4.1919c. Similarly at 10.2511 cd we are told about the same deity (*i.e.* Soma):

He is better when compared with their seven; he has led the andha and the srona to prosperity'.

Here leading to prosperity (*prataranam*) must be understood in the light of the above passage, 8.79.2. Naturally in both these passages *andha* and *srona* do not refer to any particular individual. There are two more passages, both in the Asvinahymns, where we get a reference to their cure of asrama (i.e. a maimed person) and of an *andha*, but separtely: Tus in 1.117.19 ab:

Great is your favour, O Asvina, which is the sourse of happiness : and you very well send forth whole, O Dhisnyas, even the mentioned person.

Srma is the same as srona and san rinathah is the equivalent of the words nir bhut and san aranta parvat 4.199. Sam-ri in the sense of ^heal and urge forth is used in the same hymn (1.117) also of Rebha in v.4 and of Vispala in v11. Similarly in 10.39.3 cd we have:

They describe you along as the healers(physicians) of even the blind, O Nasatyas, of even the lean and of even the injured person'.

Animal Sacrifice

In Vedic India, animal sacrifice, pasuyajna, had various forms. As *pasubandha*, where the animal to be immolated is tied to a sacrificial stake, it is included in much greater and complex rituals. it is also, a sacrifice in its own right listed both among *pakayajna* and among *haviryajna*. The great rituals Which include various rites, among which is *pasubandha*, are themselves often centred around a grater victim which sometimes is immolated in a manner peculair to it alone. These are, for instance, the sacrifice of horse (*asvamedha*) the human sacrifice (pasusamedha) and that of ox (gasava). Although the principal victim of each of the great rituals is one, the number of secondary victims in a related pasuyajna is often great and varies in accordance with the nature of the sacrifice. Thus is asvamedha eleven victims are offered to Soma, seventeen to Prajapati besides other types of animals which must be symbolically offered "to render the sacrifice complete".

Now, that principally interests us in this context, is to see what effects heat has on the victim. In order to be as clear as possible in our exposition, we shall take pasubandha mainly as it appears in one single

sacrificial complex. We choose, therefore, as our guiding sacrifice the pressing of Soma, since it is the one in which animal sacrifice of secondary victim is given greater evidence by the texts. There is, in fact,a pasubandha included in the group of seven sacrifices of the *havis*, which is different in some of its rites from that found in the whole Soma sacrificial complex, but definetely less important than it. This can be inferred from the way the two are treated in the various Brahmanas. For instance, the Satapatha dedicates to the animal sacrifice of the Soma sacrificial complex all of Kanda III, while to the animal sacrificeas an independent rite only a coupleof short Adhyayas (XI. 7 & 8). The Rgvedic Brahmanas speak of the ceremonies related to the animal sacrifice only in connection with the Song Sacrifice. Occasionally, we shall refer to the animal sacrifice which accompanies asvamedha, while we shall treat only in passing, the ritual handling and immolation of the more important victim, i.e. the horse.

In our description of the role played by fire, we shall have occasion to note the function of ritual heat that was responsible for that peculiar Brahmanic deviation from the modification of the more common and more diffused way of considering the interpreting sacrifice.

In *pasuyajna*, fire, the subject of our study, appears for the first time when, after various preliminary rites which do not concern us directly one of the priests, the hotr, recities, on the invitation of the adhvarya, the hymns concerning the circumambulation of Fire (paryagni). The rite is performed by the agniddhra while the victim is still alive. He takes a firebrand from the sacrificial fire adhavaniya, and moves it round the victim as if to protect it by a continuous and uniterupted line of heat. This ceremony existed already at the time of the Rgveda even if in a somewhat different form. It was performed for the benefit of the house, the principal victim of Asvanedha, and for the one goat which had to accompany it as a secondary animal victim. But in the Rgveda the circumambulation (paryasvam) was performed by the horse around the fire altar and not the other way about. Its meaning was therefore also probably different. At that time Agni was still an important Deity superior to anything in the entire complex of the sacrificial system. The victim which is despatched to him, or which is despatched by him to other waiting Deities, goes around the fire inits

fireplace to render him homage. In the Brahmanas, on the contrary, it is the fire which goes around the victim. The explanation which the exegete feels bound to give—probably to justify this change in the ritual—has recourse to the idea of 'protection' : the uniterrupted line of fire serves tol raise a barrier of heat against the maligant spirtis (*raleases*)of whom Agni is the destroyer *per antonomasia* from very ancient times. The same protection is extended to the place where the victim will be cooked—another very important and therefore vulnerable point. The Rgvedic Brammanas which deal with the same problem insist on this idea of 'protection' and to support it refer to the constant war raging between the Devas and the Asuras. The circumambulation which is three fold, as three fold too was the horse's walk around the fire, builds around the victim a triple citadel of defence which the Devas built around their sacrifice when they saw their enemies advancing with hostile intentions. The same gesture is therefore re-enacted by the earthly sacrificers to defend their own rite and themselves.

Anusthu and Anusth (u) ya

The basic meanings ascribed to the adverbs *anustu* and *anusth(u)ya* dictionaries, handbooks and translations are:

Before discussing the text-places and the secondary literature on these terms, it may be useful first to give a survey of (some) interpretations proposed hitherto. The diversity of meanings and the lack of consistency in the translations are a justification for the present study.

Some authors connect the notion of correctness with right order. Others do not seem to have any association with correct succession in mind. There are no explicit indications that any of the above mentioned scholars did make a conscious connection with anu '(being) in accordance with'.

The meaning "properly" or "in proper order" occurs ever since Eggeling's translation of SB. The old translation "at once", however, did not disappear. The divergence of meanings found in translations of

similar contexts seem to be due to the fact that some translators follow the tradition (PD; Wackernagel), whereas others either make their own interpretation of the root anustha- (from which they derive asnusthy), or gie an *ad hoc* translation, which only makes sense in one or two contexts.

Concerning the formation of the adverbs under discussion the following may be observed. Wackernagel's first analysis of *anusthya* (AiGr. I, p.50 and 82) was later corrected in the *Nachtrage* (p38). For anusthu anusthuya and anusthya compare mithu mithuya, mithya and *sadhu, sadhuya, sadhya.* So the analysis of anusthya as found in. M. -W.'s dictionary has no foundation. The term anusthu, though always undeclined and used as an adverb, may be based on an adjective. The parallel formation apasthu- (post-Vedic) sometimes seems to have been used as an adjective. On the wrong assumption of an adjective susthu- in RS. The -u- formations derived from roots in -a- that "allen diesen Bildungen partizipale Bedeutung innewohnut". The adverbial use of anusthu and the other -sthu-formations, however, seems to be an indication that these words were primarily adjectives, rather than some sort of semi-participles (such as the desideratives pipasu- etc.). So anusthu- and apasthu- are not merely derivations from the compound verbs anustha- and apastha-, but have a second element -sthu- which produces a declinable verb a prefix or prepositon. In the same way the undeclinable forms su and duh are made adjectives or adverbs by the additon of -sthu-.

The basic meaning of anustu- (anu-st(h) H-u-) as an adjective is therefore something like "standing or being anu, having a status that is anu"; i. e. the main importance lies with anu and (one or more of) its various meanings. In the case of susthu the adverbial meaning is hardly different from su, which supports our assumption that -sthu- has a rather vague meaning, fan has to be valued primarily according to its function. In the case of anusthu (adv.) the situation is more difficult than with susthu. The meaning of anu has more variations than that of su. Moreover the adverb *anusthu* cannot be equated with a more or less synonymous adverb *anu* (as in the case of susthu and su), since the adverbial use of anu is debatable. See Renou, *EVP*, 2, p. 116, n.2 on the unreliable Rgvedic evidence adduced by Grassmann.

The adverb anusthu denotes "in a way as indicated by the verbal prefix or preposition anu". In the adverbial use of anusthu the relations with the root stha- almost fade away.

Besides the adverb anusthu another adverbialization of the (hypothetic) adjective anusthu- is made by the addition of- ya See Wackernagel, AiGr. III, p. 75 ff. with literature on the origin of this adverbial formation. Renou, Gr. sanscr. 120 a interprests the instr. -uya as analogical to the one in -aya- Both formations are also found in the Avesta. Perhaps one had better follow Burrow's conclusion (Sanskrit. p.282): "A satisfactory explanation to account for both types is difficult to find".

Parallel forms, as mentioned above, are *susthu* and *duhsthu*, the interpretation of which hardly forms a problem.

Mostly, susthu is an adverb. All translations which, try to preserve a link with the root stha- ("Zustand", "etat") are etymological rather than functional in a context. Grassmann and Renou, Gr. ved. 22, n. 1 ("sustha east adjective dans la RS.") assume an adjectival susthu- In RS., where it occurs only once (8. 22. 18). Renou, *Gr. sancr.*, p. 332 hesitates with regardto the adjectival use in the Puranas. For *sasthu* as an interjection see Burrow, Sanskrit, p. 283 ("good, excellent"). Grassmann's interpretation of the sole Rgvedic evidence has unduly influenced the translations of dictionaries and handbooks. There is no reason why susthu in the mentioned place of RS. should not be taken with Geldner as "sehr", i. e. as an adverbs qualifying the adjective varyam (in spite of Renou's remark, EVP. 16, p. 61: "varya est presque toujours substantif, du moins aux cas directs"). For this use of susthu (having the same function as the prefix su-) one may compare later texts like Lalitavistara 21.323 yadi necchasi *kamasulalasikam susthu suvancitaka* is (susthu "very much" being used rather pleonastically in that context). In the compound susthu-vah- (RS. 10, 107, 11) susthu- likewise has the same function as the prefix su-, here with the meaning "well". So one has to prefer Geldner's "gutziehende" to Grassmann's "Guets fahrend".

The formation in -sthu- is not a participle -like adjective based on the compound verb stha-. In that case there would have been a much

greater number of these compounds, formed from several prefixes with the root stha-. As was observed above, it is a formation with a more or less suffix-like element -sthu- which makes a nominal form from an undeclinable one (on the basic of the meaning "standing, being"). Therefore, the formation is restricted to the terms susthu versus *apasthu* and *anusthu* (in some cases at latest versus *apasthu.* If our assumption of two antithetical couples is correct—it should be noted that the negative counter parts dus thu and apasthu are both apparently later forms—, then Sayana's awareness of the parallelosm of *anusthu* and *susthu* may be interesting. See his commentary on *anusthu* in RS. 1, 95, 3 : *samyaksabdasamanartham susthu iti.*

It will be clear that Renou's view that vanisthu- ("a part of the entrails of an animal offered in sacrifices") should belong to the same category of terms (BSL.41, p.23), is completely unforunded. It is not supported by Mayrhofer,s etymological dictionary.

Reverting to *susthu,* I may draw attention to the following evidence from ancient texts: Khilini 5, 7, 4, 16 susthu suviryam ("very much"); Bhar SS.10, 6, 4 yathasusthu ("in the propermanner", tr. Kashikar) (cf. HirSS. 7, 1, 53); Nirukta 14, 32 susthugandhi (cf. RS susthwah-) explaining sugardhi). Together with dusthu it is found in the Ganapatha. The fact that (besides susthura) its corresponding noun is sausthava- illustrates the independence from the root stha- and the fixation of sthu- as some sort of suffix. Unadi Sutra 1,25 to which commentaries an anustu sometimes refer, deals with apa-, duh- and susthu..

With relation to du(h) sthu even less evidence is found in the texts. According to the Scholiast or Un.S.1.25 it should mean "ill-behaved" (adj.. M. -W interprest the adverbial dusthu of the Gaṇapatha as "badly", and(like other dictionaries) does not refer to textual evidence. An interesting instance of dusthu with a finite verb form, in which the term under discussion might have the function of a verbal prefix ("mix-"), is found in the Budhaacaria: atra ca tvanuesyami yatra ma dusthu manyase (4, 84(". . . and I shall satisfy you on the points wherein you misjudge me" (tr. Johnston). On the other hand, the context admits also a translation "to think badlyof, to criticize" for dusthu man-. See Weller's rendering of the Tibetan version and PD. on

the adverb dusthu ("einen Tadel bezeichnend")

The form apasthu, which is likewise missingin Vedic literature, and is mentioned in Un. S. 1, 25, has an irregular cerebralization, which may be due to *susthu* (Renou, Gr. s anser., p. 16), or perhaps rather to *anusthu*. Its basic meaning as given by the dictionaries, which base themselves on the lexicographers. is "entegegengesetzt" (PD)," contrary, apposite, perverse" .(M.- W.) as an adj. As an adverb, meaning" perversely, badly" (Pd. : "in verkehtter Weise falsch") it occurs Sisupalavadha 15, 17 : *tava dharmaraja its nama katham idam apasthu pathyate* (comment : apasthu = asatyam).

In connection with anustu, the adverbial meaning of apasthu primarily interest us. According to the hypothesis proposed above it should mean "in a way which is apa", and it might in some cases, when qualifying the finite verb form, have the function of a verbal prefix.

For the interpretation of anusthu it may be important to note that apasthu does not have a corresponding very apatisthati. So in the case of anusthu one should not primarily make a connection with anutisthati and base the interpretation of anusthu on the meaning of the compound verb. Just like apasthu (i.e. in a way which is countrary to the norm; cf. the quoted compounds), the adverb anustu denotes 'in a way which is conforming to a norm, which expresses a following, etc.' . The lexicographers seem to mention some meanings of apasthu (according to the dictionaries) which are not in agreement with the basic notion 'deviating from the norm, against, opposite, reverse, wrong'. Probably we are concerned here with ministerpretations. One of the 'opposite' or 'reverse' concepts expressed by apa-sthu is 'left'. The Sanskrit equivalent vama-does not only mean 'opposite', but also 'handsome'.

In our approach the interpretation of anu-, rather than its connection with the root stha-, is of fundamental importance. The basic meaning of anu- as a prefix and a separable preposition is the concept of following, going after or along. In the temporal aspect this means 'after', in the local aspect 'after, behind'. In connection with verbs which express a movement it may denote "after, towards","along, from beginning to end" (extension) or "further and further"

(penetration). The last two connotations may befreely translated by "completely" "thoroughly". Sometimes the verbs with which anu- is compounded does not express a movement itself. According to Minard, *Trois Enigmes* II, 163 a this anu- makes the verb transitive. It also means "following, in the way of after", not only with the implication of following an example carrying out an order, but also of being in accordance with, agreeing with. As a preposition is often means "entsprechend" (Delbruck, Syntax, p. 445). Renou. Gr. ved., 377 aptly summarizes the meaning of any "apres" as "ce quifait suite,ce qui accompagne,s' approache, se coonfrome".

In the preceding section I have tried to demonstrate the negative and pejorative aspect of apa have considered the possibility of an antithesis between anusthu and apasthu (just as between susthu and dusthu) which (at least partly) might explain the meaning of anusthu., If now one should try to draw up a list of positive anu- compounds comparable (or even corresponding) to the negative apa- compounds this would turn out to be rather difficult. In compounds such as anukathana "orderly narration" (M. -W) the aspect of order and succession may be more essential than correctness as such. Those compounds which only refer to the systematic performanc (succession, no omissions) of an action right or wrong regardless the aim and outcome, are perhaps not the real counterparts of the apa- formations. In the case of anu- kathana, however, the kathana may also be in accordance with (anu) the standard of a good story or description or in agreement with the subject-matter: a proper description, a true story, a correct report. Cf. anubimba- "a bimba which is anu" and anuguna- "that of which the guna- is anu".

It is to be noted that there is a fundamental difference between anu and apa in that the latter is not used as a separable preposition. Several anu- compounds have to be interpreted as a prepositional relation between anu- and term within the compound (anu-rupa-, i.e. anu rupam san, is not to be compared to aparupa-) or outside the compound (which may be expressed or not; e. g. anu-man- means "to think in accordance with, to consent", often without explicit reference to the person or design with which one agrees). Most of the nominal compounds with apa- therefore have no coorresponding counterparts with anu-.

Moreover, begative compounds with apa-, being a reaction to something positive (a particular verbal root or noun), need not have explicitly expressed (i. e. with anu- positive counterparts. Without the prejorative prefix apa- these terms are positive themselves. Still there are some anu- componds with a definitely positive connotation.

The name Sarasvati does not occur in the hymns in which the name Ajika or its deriatives occur. But the river was named Sarasvati in a later period. Its earlier name Virapani (1-104-4; 6-49-7), a Sanskrit word, was a description rather than name of the river which must have been known by some other name before the arrival of Sanskrit speakers. Before it was named by them as Virapatni it might have been the Susma or the Arjika.

The district in which the Purus resided received the name Kuruksetra, during or afterthe reign of their King Kurusravana who was a descendant of King Trasadasyu. Trasadasyu was on or a descendent of Giriksita whose title as King of the Purus was Purukutsa and who was King of the Purus after the Dasarajna was and was a cotemporary of King Sudas of the Bharatas. According to Mahabharata (Vana Parvan 4-83), Kuruksetra was between the rivers Sarasvati and Drsadvati (Ghaggar). A lake (Vana Parvan 125-11) near Kuruksetra was known as the lake of Cyavana (who was a descendand of Rcika) and a hill near the lake was calledthe Arcika Parvata, or the hill of Rcika (Vana Parvan 125-16).

The Arcika Parvata and the lake of Cyavana were thus the same as the hill and, the Saryanavan lake of Rgveda. The Arjikas expressed Soma juice where the Bhagus (the Arcikas) sang laudaroty hymns to propitiate the river goddess Sarasvati. According to some Sanskrit grammarians, the sound of the consonant c in Rcika would soften to j in the formation of its derivative, and so Arjika would be a derivative, from Rcika; but many do not agree on this point. But, a possibility which cannot be denied is that of Rjika being a variant of Rcika, or of Rjika being the Vedic form of the original name which being a Dravidian word would have been Rcika because the soft sound of j did not exist in the Dravidian languages.

The absence of a rule to explain the change of c to j cannot

negative the possibility of the change, when there is evidence to support the inference that the Arjikas and the Arcikas were the same.

The Arjikas of Rgveda were therefore the Bhruge.

Arsheya Brahmana

The Brahmana, as its name indicates gives the Rishis of Sama-songs. But these Rishis are different from those given in the printed additions of Samaveda. In this Brahmana, in the original and in Sayana's Bhashya, it is attributed to Gautama Parks in the first and third Samans and to Kasyapa Barhisha in thesecond ormiddle Saman. It must be remembered that Saman here is different from the verse itself for three Samans or chants are said to arise from three parts of the verse on portions taken at different times. Whence Sayana gives this information is not indicated: but he gives the original verse on which the three chants arise. But for this Brahmana, it would have been impossible for us to know who were the first Rishis who chanted the three Samans that arise. A great deal of technical study is necessary to understand this subject clearly and it is impossible for us to enter into further details. It may be added that the verse belongs originally to the Rigveda and is Rishi there is Bharadvaja himself as in the printed Samaveda.

In the Saman way of writing and probably reciting also, the verse thus differs from the Rigveda. In Sama-singing it would be still more different with its divisions into Prastava, Udgitha etc. When the different Ganas arose in Sama—singing the notes were, in oral teaching, shown by touching the different fingers of the right hand. The first written instructions appear in Narada Sikshi and then Gautami and Manduki Sikshas. (Burnell Intro. p. XX). The age of these ganas cannot be determined, but they may be taken to be earlier than Panini (ibid). Burnell thinks that this Brahmana is later than Gramageyagana in its present form but assigns no date the latter. There are, however, the following indications to show that it is later than the Tandya Brahmana.

Sama-singing seems to have advanced further by its time and become more complicated than in the Tandya. Several Samans are sung

from the same verse which, so far as we can see, was not the case at the time of the Tandya. Different Rishis are mentioned therein as having seen particular Samans which were then named after them. This does not signify that there were more than one mode of singing that Saman. The names of the authors of these various Samans given in this Arsheya Brahmana being different from those given in the Samaveda books lead to the same conclusion. The names strike us often as imaginary. Thus in the very beginning Om is itself treated as a saman seen by Parameshthin, son of Prajapati or by Brahman itself and Himkara is said to have been seen by Vaishtha or by Prajapati orby cows. The sound Hum no doubt resembles that of the cow when it calls for the calf; and the Rishis, being inconstant touch with cows, borrowed that pleasing call. (It is, however, always called Himkara though it is really Humkara). The Brahmana again quoted in the first Khanda about the necessity of reciting the Rishi, the Devata and the Chhandas of the mantra is well known and shows that this Brahmana is later than the principal Brahmanas, in other words, is later than 2000 B.C.

The first Khanda states that the person who studies this Brahmana becomes *Sasthana* with Rishis, a new word used instead of the usual Saloka and it further adds that he is born with the memory of his past lives. These ideas also show that this Brahmana is later than the other rBrahmanas and the principal Upanishads also. But Burnell thinks that this introductory Khanda itself is later addition which is possible. The first Samannoticed is the well known Gayatri and its Rishi, i.e. the author of the singing of the verse. in puskhkala and its deity is Agni and not Visamitra and Surya as in the original Rigveda.

The Brahmana is divided into three Prapathakas subdivided into 82 Khandas (28,25, 29) which consis usually of single but lone sentences. The first part is in the Sutra style: but the second part or index to the Aranyagana is less artificial (p.VIII Intro., Burnell). Who the author is of this Brahmana has not been stated and is not known from any source. Sayana, in Beginning his Bhashya, merely says, "There are eight Brahmanas of the Samaveda 'Prautha, 2 Shadvimsa, 3 Samavidhi, 4 Arsheya, 5 Devatadhyaya, 6 Mantra, 7 Samhitopanishad and 8 Vamsa and that having commented on the first three, he proceeds to comment on the fourth."

Among the Brahmanas of the Samaveda belonge to the Kauthuma school, the Arseya Brahmana stands fourth in the list and is understood, as the title indicates, to deal with the risis of the Saman chants. But, in practice, it does not speak of risis of the Samaganas so much nor does it give an exhaustive and authentic list of the rsi-singers either. It only presents us with anauthentic record of the names of ganas with their known alternatives. However, the names of chants, are often suggestive of the names of the rsis who composed them. On this account the name Arseya Brahmana is, to some extent, justified meaning a book that is connected with or related to the rsis(of saman chants). Among the four kinds of known verse-chants of Samaveda, the Arseya is concerned with only the first two viz., Gramageya and Aranyaka, both of which toether cover the whole of Purvarcika including the Mahanamnyarcika of the Sama-samhita. This Brahmana, however, leaves out from its purview the Uha and uhya or Rahasya which are entirely based on the Uttararcika.

The names of the verse-chants are mostly derivatives. Yet there are names which are significantly meaningful. These names of ganas can be divided into following five categories on the basis of the factors according to which they were named:

1. The names derived from the name of the risi who composed the verse-chants e.g.,saindhusksta, Aushana, etc.

2. The names derived from the phrase, initial or other wise, of a verse on which the chant was elaborated; e.g. *Vishovishiya Yajnayajniyaetc.*

3. The names derived from the nidhana,the concluding part of the chant, e.g., *Sutam-rayasthiya, Davasunidhana* etc.

4. The names indicative of the object or purpose for which they are chanted, e.g., Samvarga, Raksoghna etc.

5. The names, which are neither derivatives nor do they indicate the object or purpose for which they are employed in rituals; e.g., *Vinka, Nika* etc.

Among these the names belong to the first category expressly

indicate the names of the rsis who composed those chants. But this is not the case with the names that belong to the other four categories. The Brahmana, therefore, in these instances often mentions also the names of risis alongwith the names of the Ganas e.g.

It may be pointed out in this connection that sometimes a rsi of a gana, is named after the gana he composed even as a gana is named after the rsi who composed it. This is, of course,reverse process. But in these instances the rsis, in a way, acquire their second name, rather a nickname, on the basis of the verse chants they had composed. This second name often has thrown their real name into oblivion but the Brahman always takes care to mention the clan which they belonged to along with the acquired names, e.g., the risi of the chant Dasasunidhana is Known as Davasu and likewise the risi of Havismata as Havisman after nidhanas of and respectively but the risis of these ganas are express said to belong to Angirasa clan.

The Arseya Brahmana is composed in the sutr-form -a characteristic feature of the letter Brahmanas of the Samaveda. It is widely recognised,that these Brahmanas of the Kauthuma recension belong to the latest period of the Vedic literature. The very style and structure of the language of these texts which lack archaism in any form, either in its vocabulary or in its grammer, speaks for itself of their later origin. Among the Brahmanas of this recension only the Tandya and Sadvimsha have, to some extent, preserved a few archaic forms and usages and they are, it may be said, comparatively old.

Arya

Venkatamadhabva and Sayan take arya here to mean svami.Here according to them arya is anattribute of Indra. In RV.X.86.19 Indra is mentioned as going everywhere distinguishing the Dasa and the Arya. InRVX.138.2 Sruya is said to have unyoked his chariot in the mid-way of heaven when Indra, the Arya, found himself a match of Dasa. Griffith finds here a reference to a detention of the sun to enable the Aryan to complete the overthrow of their enmies. (In passages referred to above Arya and Dasa are depicted a opposite ones, and the former is described as winning over the latter).

Here *dasuse martyaya* seems to be explaintion of *aryaya* given by the seer himself.Venkatamadhava renders aryaya to panditya and Sayana as Manave, for Manu." In RV VII. 18.17 Indra is said to have brought the cows of the arya for the Trtus Killing the enemies in the battle. Venkatamadhava takes arya here as referring to Turvasa and sayana to Karmsila. In RV VIII.103. Agni is mentioned as the increaser of the Arya. Here Venkatamadhava by *aryaya* understands *aryaya vanasya* and Sayana as *uttamavarnasya*. In RVIX.63.5 soma is mentioned as flowing for the making all 'Arya.' Venkatamadhava takes *aryam* to mean *kalanam* ands Sayana as *bhadram*. The phrase *krnwanto* visvam aryam is most often used to express 'making the entire universe Arya'. In RV X. 65.11 Visvedevah are mentioned as spreading the arya-vrata over the land. Udgitha takes arya vrata, mean 'godly deeds', such as Agnihotra, etc. Venikatamadhava and Sayana, by arya vrata, mean kalyanani karmani. Griffith takes it to mean the righteous laws of Aryan. In RVIX m63.14 soma is mentioned as flowing forth to the dwellings or Aryas with streams of water. In RVX.11.4 there is an explicit mention of *aryavisah*. Here it is said that when the Arya people chose Agni as ivoking priest, then the act like performance of sacrifice. Udgitha and Sayana take aryah to mena *yajamanah*.

From the above survey of meanings of the word *arya* as given by the Indian commentators of the RV it would be clear that this word has been assigned various meanings but everywhere it gives a good sense. We may classify these meanings into four groups:

(i) svami (V;S) vidvan (S), pandita (V), anusthata (S), sadhu (Sk) sadhuvrtta (Sk), yajmana (V,S, yagapara (Sk), yasta (Sk), stota (S), karmanusthatrjana (S), karmakrt-jana (S), karma-yukta (S), karmavat (S), karmasila (S), kulina (Udg), abhijna (Udg), abhigamaniya (Udg, S), araniya (S), sarvaih gantavya (S), agantavya (S).

(ii) manu (V.S) Manusya (V), tribhuvanesvara, Indra (Udg).

(iii) srestha (S) bhadra (S), kalyunakarma (V), prerya (V.S), pujya (S), prakasa (V).

(iv) traivarnika (V.S), uttama (V.S).

On the other hand, the word *dara* or *dasyu* has been given opposite meanings to *Arya*, such as

(i) anusthatranam upaksapayita, upaksayakari, karmanupaksapayita, badhaka, satru, asura, karmahina-jana, karma-virodhi, asadacaru, akulina, etc.

(ii) anarya, sudra,karmakara (servant) etc.

On the basis of opposite meanings of the words arya and dasyu scholars have been led to propound different theories regarding the Arya and the Dasas. Grffith in the footnote to RV. I.51.8 writes, 'the Aryas are, first the people who speak the languages of Veda and Dayus are the original and hostile people of India. Later, the former are the true and loyal people, faithful to India and the gods, and the latter are the wicked and godless'. This is not the view of Griffith only. Almost all the western scholars have the same view and this is because of their wrong supposition that Aryans came to India from Central Asia and they conquerred Dasa or Dasyus, the non-Aryan inhabitants of the land. Prof. Kshetreshchandra Chattopadhyaya on the basis of Rgvedic references refuted this view and expressed his own view that Dasyus and Dasas are mythological beings, that they are demons. Had they been real enemies, certainly the sturdy Aryan conqueror had no cause to be afraid of the vanquished non-Aryans. But for all their physical strength and military equipment the Aryan could not escape the universal fear of demons. According to Prof. Chattopadhyaya this demonphobia came from that fear complex which is innate in man and manifest itself in strange forms today even among civilized people. This view of Prof. Chattopadhyaya could have been accepted had the word dasa or dasyu occurred only with Vedic gods. But there are a large number of passages, as we have seen above,where Dasyu or Dasa is used by the side or arya. Chattopadhyaya, to defend his position even in such cases, too, expressed his doubt whether Arya had an ethnic connotation. He writes: 'Is it cetain that arya had an ethnic connotation? In quite a number of passages arya or ari means 'good' was the meaning of the element ari in Greek superlative aristos. It is believed that the word arya bore an ethnic onnotation in Indic and Iranic. But the matter requires a fresh investigation. Darius probably means by

ariya and ariya-chitra in Naksh-i-Rustam a 14 'noble of noble lineage' as opposed to the upstart Gaumata, the Median, and bot 'Aryan' of Aryan birth'.

No doubt Arya means 'good', 'noble' and this meaning has also been given by Indian commentators as we have already seen. But there are passages in the RV where this meaning does not suit the context. In RV IV.30.18 Indrais said to have killed two Aryas, viz., Arna and Citraratha at the bank of Sarayu. According to Sayana, Arna and Citraratha were two Arya kings, but they had no respect for Indra,hence the latter killed them. In RV VI.22.10 Indra is said to have killed both the enemies, the Dasas and the Aryas like wood with well-shot lighting. It is not understandable why Sayana took Arya as enemies on the one hand following the text of the RV., and explained it as 'noble on account of their perorming sacrifice', on the other. In RV VI. 6-6 Indra and Agni are said to have subdued the Arya enemies alongwith the Dasa enemies. In RV VI. 33.3 Indra is said to have killed both the enemies, the Aryas and the Dasas. Here bothVenkatamadhava and Sayana take *arya vrtrani* to mena 'mischiefs done by the Aryas. According to Skandasvamin here is a mention of two families Arya and Anarya. In RV, X. 69.6 Agnis said to have conqurerred both the enemies,the Dasas and the Aryas. In RV VII.83.1 Indra and Varuna are said to have killed two types of enemies, the Dasas and the Aryas, and protected Sudas. Sayana renders *aryani vrtra* as *dharmanusthanaparani* satrujatani. In RV X.38.3 there is a reference to three types of enemies, the Dasas, the Aryas and the Adevas. Here a desire has been expressed that may we, with the grace of Indira, be conquerrers of the enemies whether he be a Dasa or an Arya, or godless person (adeva), who would war with us. Griffith takes adeva as a common attribute to both Dasa and Arya. How can an Arya be adeva? In RV X. 83.1 a desire has been expressed to conquer both Dasa and the Arya with the help of Manyu. Here Udgitha takes aryan to mean 'worthy of being approached for the battle on account of his beings endowed with the qualities of a hero; and Sayana as 'better than we' (asmattodhikam). In RVX. 102.3 Indra is invoked for keeping away the weapon both of Dasa and of Arya. Venkatamadhyava here takes aryasya to mean *traivarnikasya* and Dasa as *sudra*. Curiously enough. Sayana here takes dasasya to mean 'of a

weak enemy' (upaksinasya alapsya) and aryasya to mean 'of great enemy' (*abhigantavyasya mahato va satroh*).

In these passages the word *arya* cannot be taken as to mean 'noble' or 'good' or 'pious'. If *arya* mean 'good', 'benevolent', 'noble, 'why have the bearers of this designation been treatedas enemies? Why have Indra, Agni, Varuna, Manyu been mentioned as subduing them? If Arya means 'performer of sacrifices (*yajamana*), why have the gods like Indra, Agni, Varuna been asked to stand against them in the battlefield? Under this circumstance should be assign another meaning to the word arya which may suit the context? No, certainly not. we can get rid of the crux of the problem if we accept the word aray as connoting a people who developed a culture which we call Vedic, a people who spoke a language which we call vedic, also known as Aryan after therir name. The two types of Rigvedic reference, viz., first, showingArya as being protected and, helped by the gods against the Dasas or the Dasyus and, second, showing them as being conquered by the gods alongwith the Dasas or Dasyus, refer to two strata of political history of the Aryan people.

The Rigvedic passage reffering to the Arya as noble, good, performing sacrifice.' showing love for light and hate for darkness', 'worshipping gods and goddeses', 'conquering Dasas or Dasyus with the help of their gods', relate to that stratum of Aryan history when two groups of people seem to have settled on the land of Sapatasindhu-pradesh and developed two different cultures.The two groups of people might have difference in coulour, but the colour was not the main cause ofdifference between the two cultures. The only and sole factor responsible for difference was the institution of sacrifice, which one believed in the practice, while the other did not. One group, which believed. One group, which believed, in Yajnaand practically performed it, constitued the Aryan, i.e., the noble class and the other which did not believe in yajna constituedthe Dasaor Dasyu class, though this namewas given by the former group of the people. Thus, on the canvass of Indian civilisation, in the beginning we find two classes of, people, one Aryan and the other Dasa. The struggle between the adherents of two cultures continued for a long time. Ultimately, the Aryan class succeeded in defeating the Dasas with the help of their

gods. Though, to a great extent, the struggle between the Aryas and Dasas has mythological treatment, yet it cannot also be denied that a history peeps through it.

The Rgvedic passages showing the Aryans as being conquerred by the gods alongwith the Dasas or Dasyus relate to that stratum of Aryan history when Aryan people were subdivided into many clans, and a king of one clan was fighting against the other, sometimes alone, and sometimes with the help of Dasas or Dasyus. In the Dasarajnma was Sudas fought against a confederation of ten kings which consisisted of both Aryan and Dasuy king and got victory over the latter with the help of Indra and Varuna.

According to A. C. Das the names of the ten kings who formed the confederacy were the Anus, the Druhyus, the Bharatas, the Yadus, the Turvasas, the Purus, the Simyus, the Simyus, the Ajas, the Sigrus, and Yaksus, Bheda, the king of a tribe on the Yamuna also took a leading part in the war.

Asura

The meaning of the word Asura occurring in the Rgveda has long been a subject of speculation and numerous theories have been propounded by scholars devoted to the study of Indo-European religion.

Barring seven of the latest hymns, the word asura, including its variants asura and asura, is always used in the Rgveda as an objective meaning powerful or mighty. In all probability the word is derived from asu meaning spirit with the suffix ra. Thus the original meaning of the word appears to have been spirited or courageous from which developed the allied idea of powerful or mighty. This word has been applied not only to gods in general but individually to most of the prominent deiteis and the context make it quite clear that the word in every case means powerful or mighty. Had the application of the word been confined to gods, there would have been a remote possibilty of two opinions about its meaning. But its application to persons other than gods and even toinanimate objects and abstract ideas leaves absolutely no room for doubt about its true significance in the Rgveda.

Thus two of the several generous Aryan king mentioned in the Rgveda have been praised by the word asura which is this context can only mean mighty, not divine. In one hymn the priests appear to have been called lasura and the word here also can mean powerful or influential, not divine. In another hymn the poet prays to the Maruts to grant him a son who is asura. Here also it is clear that the word can only mean mighty, not divine. In yet another hymn the gift of Maruts has been described as speedy like an asurya janjati i.e. a powerful. It is therefore not surprising that five of the celestial and terrestrial hostile beings have also been called asura or mighty in the *Rgveda.*

It would be useful to go into the details of the deities and other persons described as asura in the Rgveda. Among the Rgvedic deties Indra has received the honour of being described as asura or possessing asurya or asuratya in the largest number of hymns totalling sixteen. He is nine times called asura (including its variant asurya or asurya which occurs thrice). Five times he is said to possess or grant asurya (strength), once he is said to possess asuratva (mightiness), and once his deeds are called asuryani i.e. powerful. Agni follows Indra in quick succession being twelve times called asura (including the varient asura which occurs once), once as son of the *asura* (dyaus), and twice as possesing assurya. Varuna comes next ,being ten times called asurya (including its variant asurya, which occurs once), and four times as possessing asurya. These three are the mighties deites of the Rgveda. Next to them are Mitra and Rudra. Mitra has in the company of Varuna four times been called asura and four times as possessing assurya. Rudra is six times called asura. Once as possessing asurya and once as bestowing it.

Next comes Dyaus who is six times called asurya. Soma has thrice been called asura, once as bestowing asurya and once as possessing an asurya, i.e. awe-inspiring, colour. Savitr has four times been called asurya. Surya has thrice been called asurya (including its variant asurya which occurs once) and parjanya receives this honour the same number of times.Vayu has once been called asurya and once as possessing asurya Maruts have once been described as lasuras and once as capable of granting as asura son to their devotee.Pusan and tvastr and called asura and Brhaspati asurya. only once. Apam Napat has once been

described as possessing asurya. saraswati and Rodasi get the honour of being called asurya once. While Usas is once said to possess asuratva. Aditi is said to have placed asurya in Agni. The gods in general are four times called asuryas, once as sons of the asura dyaus, once as appointing Mitra and Varuna for asurya, thrice as possessing asurya and twenty-two times as possessing asuratva, In two of the hymns where some unnamed god appears to be called asura it is not possible to identify him. Besides the gods, two Aryan kings Svanya Bhavya and Rama have each once received the honour of being called *asura* or mighty. This mighty king Rama is in all probability identical with the hero of the *Ramayana* for no other mighty kings of ancieyt times bearing the name Rama is known to any work of Indian Literature. Lastly the extraordinary power of even five of the hostile beings has been indicated by calling them asura. One of them Svarbhanu has been indicated by calling them asura. One of them Svarbhanu has been twice called asura while the same adjective is used for Namuci once. The other three hostile beings to whom the adjective asura is applied once are Vrkadvaras, Varcin and Pipru.

The foregoing survey proves beyond a shadow of doubt that in most of the hymns of the *Rgveda* the word asura including its variants meant nothing but mighty while the abstract noungs *asurya* and *asuratva* were used in the sense of mightiness. Towards the end of the *Rgvedic* period this word underwent an extraordinary somantic change. It not only became a noun from an adjective but also acquired the totally different meaning of demon. In seven of the latest hymns occurring in books VI, VII, VIII and X of the Rgveda the word asura has been used in its new sense. In VIII.96, the poet prays to Indra to destroy the godless asuras. In X.53.4 Agni exhorts his devotees to perform sacrifices which may lead to the defeat of the asuras by Indra. In X.151.3 the gods are said to have put faith in (their victory of the *asuras*). In consonance with this new meaning three of the hymns call Indra, Agni and Surya respectively as *asurahan* (asura-slayer).

The authorship, contents and language of these hymns conclusivety prove that they are among the latest portions of the *Rgveda*. So far as the authorship of the hymnas of the six family books is concerned it should be noted that the practice of dispensing with the personal name

and using the family name alone was widely prevalent in the two families of the Bharadvajas and the Vasisthas. Among the founders of the other families of these six books Grtsamada and Visvamitra never became family names while Vamadeva and Atri were seldom used as such. It is, therefore, in the sixty and seventh books along belonging to the families of Bharadvaja and Vasistha respectively that even very late authors of these families have been metioned by their family names alone as Bharadvaja or vasistha. Hymn VI, 22 was certainly composed by a very late Bharadvaja. Here Indra is called divyasya janasya Raja i.e. king of gods, the first occurrence in the Rgveda of an idea which developed and became crystallized in the Puranas. In Book VII not only hymn 13 but also the one immediately proceeding it and the one succeeding it as also hymn 33 are very late compositions in which the Vasisthas are frequently mentioned as a family apparently of long standing.

Asvinasastra

Prajapati gave his daughter Suryasavitri in marriage to the king Soma. All gods came there as paranymphs. Prajapati formed according to the model a *vahatu* (i.e. the things such as turmeric powder etc.) to be carried before the paranymphs. These are the thousand verses in the Asvinasastra. The Hotr drinks ghee before reciting the *rcs* in the Asvinasastra. Just as in this world a cart or a carriage goes well it is smeared with oil, so the recitations goes well if he drinks ghee. He takes the position like a bird about to fly (AB 4.7).

Continuing the myth further the AB points out that the gods were the groomsmen at the marriage of Suryasavitri. They did not agree as to the precedence. Then they decided to run a race. They agreed that one who comes first in the race will be praised first in the Asvinasastra. The gods made a course from Agni, the lord of the house, to the sun. As these deities were running a race and had started Agni took lead first. The Asvins followed him. They said to Agni, "Give way, we two shall win this race". Agni agreed. Therefore at the Asvinasastra, first a litany to Agni is recited.

They followed Usas. They said to her, 'Give way, we two will win

this race". She agreed on the condition that she would be given a share. There at Asvinasastra, the *res* Usas are recited (AB 47).

They followed Indra. They entreated him, "We will win the race oh generous one". They did not dareto say him, "Give way". He agreed. The *res* are recited in the honour of Agni, Usas and Indra (AB 4.7).

By means of a chariot driven by mules Agni ran the race. As he drove on he burnt their wombs. Therefore, they do not ceneeive (AB 4.9).

In this connection the KB (18.2) informs us further that in the Asvinasastra the Hotr recites for Agni to obtain this world, the Usas to get the world, of atmosphere, for Asvins to secure the yonder world, for Surya to win the fourth world of the gods, the waters.

The recitation of more than a thousand *res* constituting the Asvinasastra has another significance too. For, as long as there is no singing or reciting, so long the Raksases are able to drink Soma. Therefore, the Hotrs recite loudly. They kindley the Ahavaviya fire. Some of them may even go to sleep and snore; but they should create loud sound. Thus, they drive away all evil forces. Evil does not attack them, perceiving that they are in motion. Thus, the loud recitation, loud sound of any kind or activity prevents the Raksases from coming near the Soma and drink it (KB 17.8). This is the reason for reciting the *res* loudly.

Agni was first to touch the heaven, the uppermost region with his flames. He closed the gates of the heaven and did not allow any one to come there after him (AB 3.42).

Asya Vamasya Sukta (RV 1.164)

The *Asya vamasya sukta* is one of the longest and most difficult hymns of the *Rgveda*, containing a large number of verses enshrining deep thought of mystical and metaphysical significance. Some of the verses of this hymn have found a place in the Upanisads and Brahmana passages having a bearing on philosophical problems. Considering the

richness of the philosophical contents of this hymn, Atmananda has interpreted the entire hymn in the light of Advaitic philosophy. Some of the modern scholars also have come forward with original interpretations on this hymn.

An attempt is made here to give a critical exegesis of this verse with due consideration to its earlier interpretations in the Brahmanas, the Nirukra and later commentaries.

The divergent interpretations offered by ancient exegetes may be noticed briefly, at the outset.

Yaska quotes and explainss the verse while giving the etymology of the wor gauri (Nirukta 11.40). Gauri is derived from the root ruc 'to shine' and 'is the speech of the middle region (thunder). 'Gauri, fashioning the waters, generates (objects of the world); with the atmosphere, she is one-footed, with the atmosphere and the sun two-footed with the four principal quarters four-footed and in the highest sky thousand-footed, with the eight quarters and the sun nine-footed and in the highest sky thousand-footed, possessing abundant water. Yaska's explanation empobdies the natural phenomenon phenomenon of thunder and rainfall which, in turn, produce (the vegetation); what he means by *ekapadi* etc. is the pervasion of the whole space by the reverberating thunder.

Gaurih (speech of the middle region, understood from the context); mimaya (generates, nirmimaya); salilani (not explained); taksati (fashioning, kurvati); pada (in ekapadi etc., residence or support); aksara (water, bahudaka). Yaska has not mentioned the object of *nirmimaya*; by *nirmimaya*, he could have meant only the matter of which the universe is composed, as he has, at first, spoken of the creation of waters in unambiguous terms. Among the various theories on the origin of the world and the order of creation, one mentions water as the first object created and this explains the special mention of the waters in the verse under consideration. In this context, Durga's observation on Nirukta 11.40 is worth quoting : *udaka-purvakatat sarvanirmanasya.*

Sayana explains this verse in his Rgvedabhasya in a lightly

different way: "The speech of the middle region gives rise to sound, securing rains (for the welfare of the world). She is one-footed when residing in the cloud or with the air, when she uses it as a means of conveyance; two-footed when residing in the cloud and the atmosphere, or the sun may be the second (foot); four-footed when residing at the four principal quarters: eight-footed when residing at the four intermediary quarters added to the four principal quarters; nine-footed when residing at the eight quarters alongwith the quarter above or the sun; she is all-pervading at the topmost region of space.

The mantras in question are used in the *Bahispavamanastotra* and the *Ajya-stotra* respectively of the second of the three *Chandoma* days. In a *Dvadasaha* rite, lasting for twelve days, the first and the twelfth days are respectively the Prayanika and the Udadyaniya days. The remaining ten days are divided into three parts, viz., the prsthya sadaha (lasting six days), the chandomas (lasting three days), and the avivakya (the tenth day).

In the Aitareya-Brahmana it is said about the first of the above three parts as prshyam salaham upayanti "(the priests) approach the prsthya sadana. "Similarly while speaking about the last day, the Ait. Br. says dasamam ahar agacchanti "(the priests) who arrive at the tenth day.," It is interesting to note the use of the forms of the verb meaning "to go" in these two passages. Since the three Chandoma days occur between the prsthya sadaha and the tenth days, the *Jaim. Br.* expression dati ha ayan obviously refers to the priests who, after approaching (upayanti) the prsthya sadaha, have gone beyond it in order to perform the rites pertaining to the Chandoma days before finally arriving (agacchanti) at the tenth day).

The Jaim. Br. passage contains the form ayan in the imperfect, and not yanti or gacchanti in the present, because what is intended to be conveyed is what the priests have already accomplished. Since they have gove beyond, i.e., completed the ritual pertaining to the prsthya sadaha, the mantras containing the forms atyeti the 'goes beyond' or atipiprati 'they carry beyond' are considered fit (rupasamrddha) for the stomas of the first of the three *Chandoma days*.

The Jaim. Br. remark *ati ha ayan* is no doubt cryptic. But the use

of the form upayanti and agaochainit in the Ait. Br. and of yanti in the Jaim. Br. itself (3.206.208) makes it fairly certain that the subject of ayan is the 'priests'. And the context where the cryptic remark occurs makes it almost equally fairly certain that what the priests have gone beyond, i.e., what they have already completed is the prsthya sadaha.

It may however, be pointed out that in the Jaim. Br.3.173 we are told that Prajapati created the three Chandoma days in order to connect the prsthya sadaha with the following four days (viz., the three Chandoma days and the tenth day). In 3.174 we read Chandamsy evaitac chandoman abhy atinayanty uttarasya tryahasya samparanaya "thus the metres themselves carry (the sacrifice) to the *Chandoma* days in order (further) or go beyond (the ritual of) the three days."

In view of this passage it is possible to understand 'metres' as the subjectof *ati ayan* for they are supposed to have gone beyond the *prsthya sadaha.*

It may also be observed in the end that we find in the Brahmanas the use of the preterite forms when there is a reference to what the gods or the sages did in the past. Hence, there is also the possibility of the 'gods' or the 'sages' being the subject of *ati ayabn.*

B

Brahman

Among all the varied formulations of the First and Supreme Principle, none recurs more constantly throghout the later Vedic texts than the *Brahman.* The oldest meaning of this word seems to be 'holy knowledge', or (what to primitive man is the same thing) its concrete expression 'hymn' or 'incantation'. It is applied both to the ritual hymns of the *Rgveda* and to the magic charms of the Atharva Veda. Any holy, mystic utterance is brahman. This is the regular, it not the exclusive, meaning which the word has in the Grveda. But from the point of view of those times, this definition implies far more than it would suggest to our minds. The spoken word had a mysterious, supernatural power; it contained within itself the essence of the thing denoted. To 'know the name' or anything was to control the thing. The word means wisdom, knowledge; and knowledge, as we have seen, was (magic) power. So brahman the 'holy word', soon came to mean the mystic power inherent in the holy word.

But to the later Vedic ritualists, this holy word was the direct expression and embodiment of the ritual religion, and as such a cosmic power of the first magnitude. The ritual religion, and hence its verbal expression,the *brahman*, was omnipotent; it was 'all'. All human desires and aspirations were accessible too him who mastered it. All other cosmic forces, even the greatest of natural and supernatural powers, were dependent upon it. The gods themselves, orginally the beneficiaries of the cult, became its helpless mechanical agents, or were left out of account altogether as useless middlemen. The cult was the

direct controlling force of the universe. And the *brahman* was the spirit, the expression of the cult; nay, it was the cult, mystically speaking, because the word and the thing were one; he who know the word, know and controlled the thing. Therefore, he show knew the *brahman* frequently mentioned as the primal principal and as the ruling and guiding spirit of the universe. It is a thoroughly ritualistic notion, in conceivable exceptas an out growth of the theories of the ritualistic cult, but very simple and as it were self evident from the point of view of the ritualists.The over whelming prominence and importance of the *brahman* in later Vedic speculation seems, therefore, a striking proof of the fact that this speculation was at least in large in large part a product of ritualistic, priestly circles.

Relations of the First Principle to the Empiric World:

Not content with attempts to identify the One, the Vedic thinkers also try to define His, or Its, relation to the empiric world. Here again their suggestion are many are varied. Often the one is a sort of demiurge a Creator, Father, first Cause. Such theistic expression may be used to impressional monistic names for the One as well as of more personal, quasi-monottheistic ones. The one is compared to a carpenter or a Smith, he joins or smelts the word into being. Or his act like an of generation; he begets all beings. Still more interestingly his creative activity is compared to sacrifice, a ritual performance, or to religious favour. This obviously irtualistic imagery appears even in the Rg Veda itself, in several of its philosphic hymns. In the Purusa evolved a part of the existing world. The performer of this cosmogonic sacrifice are the gods- inconsistently, of course, for the gods have already been declared to be secondary to the Purusa, who transcends all existing things. In later Vedic times we repeatly meet with such ritualistic expressions. They confirm our feeling that we are dealing with priests.

We see from What has just been said to the Pursua hymn that the One—here the purusa, the cosmic person or man may be regarded as the material source (*causa materialis*) as well as the creator (*causa efficiens*) of the world. All evolves out of it, or is a part of it; but

frequently, as in the Purusa hymn, it is *more* than all empiric existence: it transcends all things, which form, or derive from, but a part of it. Again, it is often spoken of as the ruler, controller, or lord of all. Or, it is the foundation,fundament, upon which all is based, which supports all. Still more significant are passages which speak of the One as subtly pervading all, as air or wind pervades the physical universe, and animating all, as the breath of life (*prana*) is regarded as both pervading and animating the human body.

Such expression as this last lead to a modification, with mitigation of the crudity, of the above-noted parallelism between man, the macrocosm, and the universe, the macrocosm, which as we have seen dates from late RgVedic times. In the Purusa hymn of the *Rg Veda* we find a crude evolution of various parts of the physical universe from parts of the physical body of the cosmic Man. But in the later Vedic texts the feeling grows that man's nature is not accounted for by dissecting his physical body -and, correspondingly, that there must be something more in the universe than the sum total of its physical elements. What is that something more in man? Is it the life-breath or life-breaths (prana), which seem to be and through various parts of the human body and to be and principle of mans life(since they leave the body at death)? So many Vedic thinkers believed. What, then, is corresponding life-breath of the universe? Obviously the wind, say some. But even this presently seems to physical, too material. On the human side, too, it begins to be evident that the 'life-breath' like its cosmic counterpart the wind, is in reality physical. Surely the essential Man must be something else. What then? Fittingly,here and there, it is suggested that it may be mans desire or will (*Kama*), or his mind (manas), or something else of a more or less 'psychological' nature. But already in the Atharva Veda, and with increasing frequency later, we find as anexpression for the real, essential part of Man the word ***atman*** used. Atman means simply 'self; it is used familarly as a reflexive pronoun, like the German sich. One could hardly get a more abstract term for that which is left when everything unessential is deducted from man, and which is at the same time to be considered the principle of his life, the living soul that pervades his being. And,

carrying on the parallelism, we presently find mention of the *atman*, self or soul of the universe. The texts do not content themselves with that; they continue to speculate as to what that 'soul' of the universe. But these speculations tend to become more and more remote from purely physical elements. Increasing partiality is shown for such metaphysical expressions as 'the exisstent', or 'that which is (*sat*),or again 'the nonexistent'(*asat*), in the *Rig-Vedic* hymn 10.129 we were told that in the beginning there was 'neither existent nor non-existent', but later we find both 'the existent' and 'the—existent' used as expressions for the first principle. But perhaps the favourite formula in later Vedic times for the soul of the universe is the originally ritualistic one of the *brahman*.

If were member the Brahmana principle of identification by mystic knowledge for purposes of magical control, set forth above, we shall now be able to understand the standard answer given in the Upanisads to the question 'With what shall we identify the one thing, by knowing which all is know?' that answer is: 'With the soul, the *atman*, of the universe. It is atman, and my soul, my real self, is also *atman*, then is not the mystic indentification ready-made? By 'knowing' the one I may 'know' —*and control*—the other. And surely there is nothing which I control more obviously and perfects than my own 'self'. If now I 'know' that the *brahman*, which is the *atman* of the universe, is my own *atman*, then not only do I control the fundamental principle of the universe, because knowledge is magic power; but even more than that, I am the fundamental principle of the universe, by mystic identification. For this double reason, there is nothing beyond my grasp. Thus, the knowledge of the One which is All, and its identification with the human soul, is a short-cut to the satisfaction of all desires, the freedom from the fear and danger and sorrow.

Brahmanas

The Brahmanas of the Rigveda: The most important is the Aitareyabrahmana, in 40 adhyaya and 8 "pentads" (panchika), the 7th and 8th and perhaps and 6th of these panchikas having been added later.

The author is given as Mahidasa Aitareya. The bulk of the collection, originally the whole of it, deals with the soma sacrifices, the other sacrifices being reserved for a second Brahmana, the Kaushitaki or Shankhayana, in 30 adhyaya, which was complied later and repeats the description of the soma (Keith). More systematic than the Aitareya, this Brahmana derives from a common tradition which must have been subject of later modification. The descussions of these two texts give the impression something "harmonious and refined"(S.Levi). they concern, in any case, concrete and technical matters.The Brahamanical exaltation is to be noticed only in the more recent parts of the Aitareya.

The Brahmanas of the Black Yajurveda

The Brahmana portion of the Samhitas,which form more than half the whole,follow the mantra portions exactly, whether these are assembled in a series of verses,or,as is more often the case, they appear in compact groups. The Brahamana portion vary from one Samhita to another as much as, if not more than the mantra portions. In the Taittiriya school an independent text was compiled, the Taittiriya Brahmana,which follows the Samhita of the same name and like that text combines Brahmna and mantra. It contains supplements on the soma rites, on the rajasuya, etc, some expiatory practices, and some details on the human sacrifice. It is voluminous work, in three Kandas contraining respectivly 8, 8 and 12 prapathaka, and tradition attributes part of it to the Katha school.

The Satapathabrahmana: The most important and most extensive work in all this literature is the Satapathabrahmana. the "Brahmana of the hundred ways", consisting (whence its name)of 100 "lectures"(adhyaya). The text, which relates to the white Yajurveda, exists in the two Known edition of this Veda. that of the Madhyamdina and that of the Kanva, the former in 14 Kanda and the second in17. The two editions show important verbal divergences, at least in the earlier parts. They imply an original, from which both derieve by rearrangement (Caland). In the Madhyamdina edition, the first nine books form a continuous commentary on the first 18 sections of the Vajasaneyi; they are earlier than the last five books, which constitute a

sort of supplement (Eggeling). The first five books also form a unity of a kind; in them mention is made of Yajnavalkya,who is stated at the end of the XIVth Book to be the author of the whole of the Shatapatha. InVIth to Xth , on the other hand,the authority is Shandilya.

Books I and II deals with vegetable offerings (haviryajna), and the Madyamdina recension gives the place of honour to the rite of the Full and New Moon, which is the basis for all the other rites of the same type, while the Kanva recension, following the real sequence, being with the Agnyadhana and the Agnihotra. There follows the exposition of the Soma sacrifice (including the animal sacrifice which we generally part of it) and in the form of an appendix to these the Vajapeya and Rajasuya rites.

The work is more elaborate and richer in discussions than the other Brahmanas. The narrations are numerous and often detailed, but always closely connected with the ritual theme. Some passages, especially in Book X, fore shadow the speculations of the Upanishads, and in fact in force or reasoning far surpass them. The Satapatha is the highest achievement of this literature.

The Brahmans of the Samaveda: Among the Scare the Panchavimsha, or Brahmana "of the twenty-five" adhyaya, a concise and technical treatise on the rites involving samans and on the nature of the object of the saman; it is also called the Tandymahabrahmana. Another is the Jaiminiya, a voluminous work in three kandas, associated with the Jaiminiya school, which abounds inlegends unknown elsewhere, of which some must have a historical foundation. The style is often prolix. The Jaiminiya-Upanishad-Brahmana, which develops the tendency towards a liturgical mysticism, forms a supplement to this work.

Associated with the Samaved are also aseries of minor Brahmanas or Upabrahmanas, whose contents, which very greatly, have no relation with those of the Brahmanas, except for the firstamong them:

(1) The Sadvimsha, or "tewenty-sixty" chapter of the Panchavimsha, of which it forms in effects an appendix,of somewhat miscellaneous contents, principally of a magical

nature. There are two reactions.

(2) The Samavidhana, "rules for the saman", a kind of treatise on magic, preceded by a collection of expiatory practices which anticipate the material of the classical Daharmasastras.

(3) The Arsheya, in two recensions, hardly more than a list of names of samans.

(4) The Devatadhyaya givesthe divinities of the samans and other details.

(5) The Samhitopanished treats of the manner of reciting the verses which are used for the samans.

(6) The Vamsha enumerates the teachers of the Samaveda, extending over 60 generations.

(7) As for the Mantrabhahmana or Cchandogya-Brahmana, the first part of an Upanishad Brahmana of which the Cchandogya-Upanishad is the contnuation, it is collection of mantra of diverse origin for the use of the Samaveda schools, Like the Panchavimsha, all these texts are in principle common to the Kauthuma and the Ranayaniya.

The Gopathabrahmana and the Lost Brahmanas: The Gopatha, which is associated with the Atharvaveda, perhaps of the Paippalada school, consists of an "anterio Ur Brahmana" of five prapathakas, and a "posterior Brahmana" of six.At least in the second part it is a collection of more or literal borrwings from the other Brahmanas. Some parts trench upon the domain of the Upanishads.

In addition to these, a number of othes have existed but are now lost. In some instances fragments have been preserved in manuscript: thus there was a Kathabrahmana, which held the same relation to the Kathaka as the Taittiriya brahmana has to the Samhita of the same name. The Satyayana, which is often quoted, and of which a large part of the text has recently been found, is almost identical with the Jaiminiya. Quotations from unknown Brahmanas are common in the Vedic, philosophical and legal literature (B. Ghosh). The existence of

many other texts can be deduced from particular indications: thus according to Caland the Kaushikasutra presupposes a Brahmana distinct from the Gopotha,

The Dates: No precise datingis possible at present.The tendency is to regard the Brahmanas as defining a "period", which may have been of long duration. It this is so, the period must necessarily have come after that of the Samhitas, and its limits can be fixed by reference to earlier and later texts; hence we should be inclined to place it in the Xth to VIIth centuries. Not only is the grammar decidedly "modern", but the geographical references and the religious and even social conditions show an evolution beyond the stage ofthe mantra. However, it has sometimes been argued that the Brahmana portions of the Yajurveda are contemporay with the mantra portions, and even (Caland) that part of the Vajasaneyi was put together after the corresponding part of the Satapatha. Inanycase all these texts presuppose the existence of the codified Rigveda, from which they borrow hymns in blocks.

The Form : There are great differences between the older and the more modern texts: there are even portions in surtra style. Nevertheless broadly it is possible to speak of a from or style of the Brahmanas,which is like nothing else in Indian literature. The thought moves in set forms: (a) the sacrificer does (says) this, because in the world (among the gods)such a procedure is in force, or rather (b) this is why such a procedure is in force; (c) this element of the sacrifice (in consequence of an irrational identity) is such and such a cosmic or phychic element: if one set it is motion one acts on the corresponding element, or rather appropriates it (Oldenberg). The question is asked what would happen if one performed the act in a way other than that prescribed. The opinion of a theologian is discussed, and is rejected or praised with about equal frequency. The comparisons though relatively rare, are correspondingly more typical and sometimes striking. There are many narrative digression, which claim to derive from amythan interpretation applicable to the practice under discussion, but the narration which is usually rudimentary, quickly turns backto commentary. There are also paraphrases of verse, and etymological

explanations which are dominated bythe desire to establish a mystical root, to extract an esoteric form from a common word. There are finally verses of a sententions or epic (gatha) character, and panegyrics (narashamsi).

The concents: Stories: The stories (itihasa or akhyana) are of various kinds. A number of legends outlined in the Veda are found here, more fully developed and often "sacerdotalised". Others anticipate the stories of the epics and Puranas. There are many allusions to battles between gods and Asuras. There is a whole folklore of local or personal legends, anecdotes about sages, practices, melodies more or less distantly reflecting historical realities.

C

Calender

The term "Vedic Calender" may appear at the outset to be an anachronism, for the reason that there are no clear references to any kind of calender in the Vedas proper. Even in the Brahmanas, references to a calender are so vague that it is hardly possible to form a clear conception of the precise nature of the calender that was in use. But coming to the Sutras, especially those of the Samaveda, we find precise data to determine the various systems of calender in observance during the Sutra period. One might, therefore, be led to think that the term "Sutraic Calender" would be preferable to that of "Vedic Calender." But it should be borne to mind that the various systems of calender described in the Sutras are not the result of an observation of the heavens in a day, but are the outcome of the experience gained and adjustment made by many successive calculators of time. Nor are allusions a calender altogether wanting even in the Vedas. The description of the New Years Day as occurring on the Ekashtaka day, i.e., the eighth day of the dark half of the month of Magha (corresponding to December—January) in the times with which we are dealing, as well as the distinct references to a thirteenth month which must necessarily have been an additional month intercalated for the purpose of keeping the beginning of the year more or less close to its natural time, go a long way to prove that the Vedic poets kept a statematised calender based upon scientific principles.

The important points to be particularly noticed in the above passages are (1) the beginning of the year, probably solar, on the eight day of the dark half of the month Magha; (2) the designation of this

day by such names as 'a cow', 'dawn,' 'Prajapati's daughter, and 'Surya'; (3) the association or a kind of secret marriage of the dawn with three lights, the fire, the moon, and the sun, as pointed out by Sayana in his commentary on verse 1; (4) the birth of the days of the following year or cycle of years, as well as of Indra and Soma from the marriage of the dawn with the sun; (5) the celebration of the dawn by the four well-known Sama-chants; namely, the nine-versed chants, the fifteen versed chants, the fifteen versed chant, the seventeen-versed chant, and the twenty-one-versed chant, each of which is, as well shall see, intended to signify as many intercalary days as the number of verses contained in it; (6) the destruction of enemies and Asuras brought about by Indira, the son of the dawn.

As regards the first point, it is true that we are told nowhere in the Vedas themselves that the word Ekashataka means the eighth day of the dark half of the month of Magha; still, on the authority of Apastamba and other Sutra-writers, who have defined it as such, we may take in to mean that particular day. From the next three points we have to understand that at, the commencement of every year or cycle of years, it was the usual custom with the Vedic poets to celebrate symbolical marriage of the New year's Day with the sun in order to enable the new year to beget its 720 children, i.e., its days and nights, or in other words, to perpetuate an auspicious flow of time for themselves. This seems to be the sum and substance of the celebrated marriage hymns, in which the marriage procession of Surya or the dawn to be wedded to the sun is the subject of a long and mystic description, and which are even now recited on the occasions of marriages performed as a rule after the winter solstice and before the summer solstice. The recongition of the dawn first by Soma, the moon, next by Gandharva, one of the 27 *nakshatras*, then by Agni, and lastly by men, seems to signify the association of the dawn first with the synodic lunar year of 354 days, next with the sidreal lunar year of 351 days containing 13 months each of 27 days corresponding to the 27 *nakshatras* or Gandharvas, then with the Savana year of 360 days dedicated to the sacrificial fire-god from whom the dawn or the twenty-first day, based upon the difference between the Savana year

and the Julian solar year of 365¼ days, is believed to have come under the protection or observance of men. The fact of making the dawn the object of praise in the Chatushtomas or four sets of Sama-chants seems to render probable the above explantion of the two obscure verses of the marriage hymn. The five mornings which are said to precede the brilliant dawn in verse 11 seem to be five days added after the end of the Savana year. As regards the destruction of enemies and Asuras by Indra, we shall presently see that they are not real enemies or Asuras but intercalary days regarded as such.

Thus, while the Yaurveda connects the mornings and the mystic cows with the Chatushtomas, thereby implying the final number of intercalary days to the twenty-one, their number is disctinctly stated as three times seven in the Sama-veda.

Contract, Law of

The law of contract binds men who accept it spontaneously. Temporarily and regulated their mutual relationship. Such a contract is heard of as early as the RV. ("A mandan stoman prabhare manisa Sindhavadhi ksyiyato Bhavyasya... satam kaksivam asurasya gonam divi sravo jaama tatana) which refer to a contract between Bhavayavya and Kaksivan that the latter would prepare 'stoma' for the former and for this the latter would pay the former a hurded niskas, horses and oxen. The second *rc* shows how Kaksavan accepted (adam) the promised things from Bhavayavya on the performance of his duty as per contract. "Tanunaptra" in AB (Being. ed. pp. 86-87) refers to actions as personal bonds even among gods. The transaction of a sale or purchase was also determined by the law of contract, as evidenced by the rc ("Bhuyasa vasnam-acharat-kaniyo vikrito akanisam punar-yan/ sa bhuyasa kaniyo parirechid-dina daksa vi duhanti pre vanma//) which states that one bid a small price for a thing of value, he went to the purchaser and told that the thing was not sold and demanded a higher price. But that seller could not get a higher amount from the purchaser. Men, capable or incapable get whatever is agreed upon at the time of purchase. Thus we learn that once the bargain is

made, that is binding on both the purchaser and seller and there is not other alternative left. The next rc (Kaimam dasabhir-mamendram krinati dhenubhih/yada vrtrani janghanadathainam as a temporary transaction by which the purchaser becomes the owner of the thing for a temporary period only for a specific purpose. When the purpose is fulfilled, he has to return the thing.

This rc means: "who will purchase this (image of) Indra from me for ten cows? (on condition) when he would kill the Vrtras (the enemies), the buyer would return it to me." Vamadeva, the Rsi brought Indra into his possession by much praise and when about to dispose of him, he wanted to make a contract with the buyer that the latter must have to return the things, when the purpose is served. Mention may be made of the fact that the image of Indra to be used a fetish was not to be sold even for a hundred, a thousand or a myriad. ("mahe chana tvamadrivah para sulkaya deyam/na sahasraya nayutaya vajriva na satya stamagha"). The term sulka, used here means 'price' of the thing concerned, as good as 'vasna' used in the above-mentioned rc. In purchase, if nothing is specifically noted, the unit of value was evidently, the cow, as noted in the above rc. Sometimes, 'hiranayam' and 'satamanam are found to be used to denote 'soma standard' other than cows, though the learned authors of the Vedic Index suggest that these "might in all these passages be rendered as "gold worth a hundred cows. "The VS. (xxx) and TB (III.4) give us a long list of technical workers is a village who might have been paid not by any sum but by fixed allowances, as agreed upon.

Cosmic House

In many hymns of the *Rg-Veda*, the idea of world-creation is conveyed more in a poetic than in a philosophic manner. Thus, now one god, now another, is declared as the 'builder' of the Universe. The origin of the world is ascribed to a process of mechanical production in which the artistic skill of the 'architect' is called into play. Thus Indra, Visnu, Varuna or a like god is represented, in turn, as the artisan-god who fashioned out through his skill this wondrous piece of

architecture-the world. The metaphor of building, in its diverse details, is here pressed into service. The verses dealing with the subject are replete with poetic beauty, the style being justly figurative. The rudiments of the science of Architecture as of sciences like Geometry, Astronomy and Medicine - could be culled out of the Rg-Vedic description of the "Cosmic Structure". It calls up before our minds the conception of a building with the varying processes involved in its construction; for reference is made in the verses to the measurement, laying the foundation, raising the props and fixing and superstructure. We shall now see, with reference to the relevant verses, how the Rg-Veda-poet viewed the world as the work of an artisan-god.

The *act of measuring* is referred to in many a Rg-Vedic hymn while dealing with the construction of the "Cosmic House." Any one of the well-known Vedic pantheon takes up the role of the measurer. Thus is it declared that Soma measured out the six expanses; Vishnu, Varuna and Savitr the earthly regions; Pitrs, the two worlds; and Agni the aerial space and the bright realms of heaven. The verb/ma ordinarily denotes this action.

The *measuring apparatus* is the rod (*matra or mana*); but, sometimes the Sun takes its place. Thus, with measuring rods, the Pitrs measured the two worlds and made them broad, Indra does the work with measures (mana). But Varuna measures the earth with the Sun - a process, which to us remains almost an enigma.

The *measurement begins*, normally, in front or the east, 'Indra measures, as it were a house, with measures from the front.'

Closely allied to the idea of measuring is that of spreading out the earth expressed mostly through the veb/prath and rarely through /han (to beat out flat) and /tan. The act is attributed to Indra, Varuna, Agni. The spreading of the earth and heaven is sometimes likened to the spreading of a skin-a fact which incidently points to the *Rg-Vedic* Aryan's habit of hunting wild animals for their skin, which he used to spread out for drying.

That the *material of construction* was conceived as wood is implied

in a verse which purports to question the nature of the wood and the tree to which earth and heaven were fashioned. The answer to this query, nowhere given in the Rg- Veda, is in the Taittiriya Brahmana, broached in a philosophic vein; but, it is quite doubtful whether it was the very answer which the inquiring poet expected.

Heaven and earth and often described as having been supported (/dhar, /stabh, /skabh and /stha) (causal) with posts (skambha nd skambhana). Sometimes an abstract quality like craft (maya), eternal law (dharma), greatness (mahi, mahas) or might (sahas) pertaining to the gods concerned, serves as an effective prop. Soma, Indra, Visnu, Varuna or Brhaspati is thus lauded as the mighty supporter. But Agni is poetically described as supporting the sky with his column-like smoke or with his mantras lie a magician!

What strikes that poet with extreme wonder is the sight of the vast sky, which *thought rafterless*, ever remains 'in situ' - a monument, no doubt, of unique engineering skill!

Ata is the *framework of a door*'. On such a frame of heaven has Indra fixed the air.

The door of the "Cosmic House" are described in many a 'Dawn-hymn' as the portals of the east through which the goddess emerges to greet us with her morning light.

The reference to the foundation and the fixing thereof through varied devices, is no rare phenomenon in the hymns. With bands, Savitr made the earth firm; Visnu fixed it with pages; and Brhaspati supports its ends.

The idea of decoration seems to have been hinted at in the poet's descriptions of the 'Cosmic House'. It was gracefully decked. The Pitrs give the finishing decorative touch to earth and heaven as we do to a hose with an attractive paint.

The agents in the construction of the "Cosmic Structure", are the gods, individual or collective. But where special professional skill is in demand, the master-artisan Tvastr and the deft-handed Rbhus lend their

help.

World-genesis as the outcome of a process of mechanical production is thus described poetically in the Rg-veda. References to one aspect or other involved in the process of "world-building" are not absent in other pieces of kindred literature - Avestan, hebraic, Babylonian, Egyptian and Mohammedan; but we may not be presuming too much in maintaining that the earliest literary references to the science of architecture could be traced in these hymns of the *Rg-Veda.*

D

Dadhica

There is an interesting episode of Dadhica s attaining the horse-head. The story is traced in the *Rgveda*, the *Satapatha-Brahmana* and the *Jaiminiya-Brahmana* and is referred to in the *Brhaddevata* of Saunaka. But the myth in the *Rigveda* appears to be very short and simple: Indra, the god of heaven taught the science of *Madhuvidya* and Pravargyavidya to Dadhica and instructed him to keep it strictly secret, failing which he would lose his head. Once it so happened the Asvins, the twin gods approached Dadhica with a request to impart that secret knowledge to them for their benefit. But when they came to know the dire consequence of default, they replaced his head with a horse head. Through this head Dadhica imparted that mysterious knowledge of sacrifice to them. Subsequently, when Indra came to know it, he cut off his equine head, but the Asvins restored Dadhica s original head and won his admiration. That equine head which was capable of delivering the secret knowledge of sacrifice was found by Indra in Saryanavat later on. This equine head was utilised by Indra in Saryanavat later on. This equine head was utilised by Indra to fashion the terrible weapon Vajra for slaying ninety-nine Vrtas, his sworn enemies.

Thus, the myth of Dadhica attaining the mysterious knowledge and its subsequent development is depicted in the *Rgveda*. The cause of Asvins asking for such mysterious knowledge and the effect is not clear, but same story is elaborated in the Brahmanas like the *Satapatha-Brahmana* (14.11;18-25) and the aiminiya- Brahmana (3.120.128). The tradition is carried by both the Brahmanas with minor variation.

These Brahmanic texts lay down the story of *Madhuvidya* in the context of Cyavanas rejuvention. The Asvins, who are deprived of getting a share of Soma- drink alongwith the other gods, were not included in the Vedic pantheon. When Cyavanas wife Sukanya insisted on the rejuvenation of her husband before the Asvins they put certain condition for it. They were prepared to rejunvenate Cyavana provided he helped them in getting a share in the sacrifice. When Cyavana was rejuvenated the Asvins demanded their reward. Cyavana apprised them how the gods were performing the "headless" sacrifice in the field of Kurus, the mystery of which was only Known to Dadhica Cyavana advised the Asvins to approach Dadhica for the purpose. So that they will be crowned with success. As advised, the Asvins approached Dadhica and requested him to reveal the secret of sacrifice. Dadhica first of all refused to divulge it for fear of Indra. The Asvins persuaded him to reveal them through the head of horse and Dadhica assented to them.. Then they took off his original head and substitued an equine head through which he taught them the"head of sacrifice". Indra out of wrath beheaded Dadhica's equine head, but the wise Asvins put on again his own head. The Asvins reparied to the Field of Kurus and bargained with the gods about"the head of sacrifice"in order to achieve the right of drink Soma. Ultimately, gods agreed and the Asvina became the priests of the sacrifice and got there in it.

Thus, the myth of Dadhica training the horse-head tries to illustrate the imporance of the horse-head. The head from which the highest knowledge was issued is believed to possess oracular power and super knowledge. The significance of the horse-head giving rise to a terrible weapon to kill the enemies of Indra mentioned in the *Rgveda* appears to be unknown to the Brahmanas.

The Mahabharata weaves out new episodes to glorify Dadhica. Because of the Bhrguisation of the Mahabharata, Dadhica, a prosperous sage is related with Bhrgu, the progenitor of the Bhargava race. here Dahica is pictured as the son of Bhrgu, born of his lusture in penance.

Out ofthe three versions of the *Mahabharata* dealing with this story, the *Salya-parvan* version appears to be very short. Here Dadhica's sacrifice of life for the destruction of "the demons' in

general and the formation of dangerous weapons out of his bonesfor Indra's benefit is referred to. Simultaneously the sage Dadhica considered as the strongest of all creatures, tall as the Himalayas and Indra is always afraid to him due to his lusture. Beside this nothing is said about Dadhica. Rather this version adds an interesting new episode relating to the birth of Sarasvata to Dadhica in the account of pilgrimage of Baladeva.

The story runs: Once Indra sent a beautiful damsel naked Alambusa to divert the attention of Dahica in penance. At the very sight of the damsel Dahica is allured of her charms and his seed fell into the Sarasvati river. The river held the seed in her womb and gave birth to a son named Sarasvata. Years later, during the time of great drought which was continued for twelve years the sage Sarasvata only survived with the food supplied by the river Sarasvati and imparted Vedic lores to the Brahmins.

Thus, the Mahabharata version seeks to eliminate the horse-head episode and triesto incorporate the birth of Sarasvata instead ofdiscussing Dadhica's ungrudging help for the good of the lord of celestial. Atthe same time the formation of terrible weapons out of Dadhica's "bones" instead of his "head" which is already said in the Rgveda appears to be new one.

The Aranyaka version appears to be the elaboration of the *Salyaparvan* version. But the motif of this myth is the same. At the very outset Lomasa states that the Kalakeyas under the leadership of Vrtra oppressed thecelestials. So the celestials reported to Brahma asking for their protection. Brahma advised them to go to the pious soul Bhargava Dadhica and to askfor his bones. Accordingly, at the request of the gods the sage magnanimously gave up his body for the good of the three worlds. The bones of Dadhica was brought by Visvakarman, the architech of gods, who fashioned a thunderbolt out of his bones and Indra killed Vrtra. But the Kalakeyas escaped the concealed themselves in the ocean.

It was due to the supernatural power of Agastya that the Kalakeyas were rooted out.

Though the motif of Dahica's death is similar with the first version, the form of description appears to be more extensive. And the name of the demon Vrtra who oppressed the gods is newly added to it.

Unlike other two versions the *Santi-parvan* version is more clear and elaborate. The story speaks that while Trisirasor Visvarupa, the son of Tvastr engaged himself in severe austerities in order to strengthen the Asuras, Indra sent some Apsaras to divert this attension. When Visvarupa was too much allured by them, he asked them to stay back. They directly refused due to their previous engagement with Indra. So Visvarupa determined to destroy the gods on that very day. He consumed all the Soma with one of his mouths and all the sacrificial foods with his second mouth and through the third-one he began to consume the energy of all the gods with Indra at their head. As a consequence all the gods reported to Brahma in order to get a solution and put forth their grievances. Brahma informed the gods that Dadhica, the noble and virtuous sage of Bhrgu race had earned enough of merits due to severe penance. It would be wise on the part of the gods to approach Dadhica and beg him his bone, which would be very much essential to make a weapon for the destruction of Visvarupa. Accordingly, the gods approached Dadhica and begged him his life for the welfare of the universe. At their request Dadhica gave up his life; Dhata fashioned the weapon thunder bolt (*Vajra*) out of his bones at the assitance of Visnu. Indra killed Visvarupa with the help of that thunder bolt. Vrtra who was born out of the decapitated head of Trisiras head of Trisiras was also killed by Indra with it.

All these accounts centering round Dadhica give a clear-cut description of his glory and significance. In the *Rgveda* the importance of the horse-head from which the mysterious knowledge was issued and gave rise to a terrible weapon for the destruction of Indra's enemy-nine Vrtras, is depicted. In the Brahmana literature the same episode is elaborated with minor additions and alternations. But in the Mahabharata the story takes a different turn and narrates Dadhica's unprecedented sacrifice for the suffering humanity. It is the bones of Dadhica out of which the dangerous weapon Vajra was fashioned. The weapon was capable of slaying Indra's sworn enemy Vrtra. The bone of Dadhica was so powerful that it was utilised for ridding the world

of the calamity like the opperession of demons. Thus, Dadhica became an embodiment of altrustic service.

Dana

Dana, or offering of gifts seems to have occupied one of the foremost places among the virtues mentioned. Apart from the performance of sacrifice, which had the greatest importance of the vedic people, no other virtue has been so greatly eulogised. Truth and self control (*brahmacarya*)had different connotation in different context and had,therefore,variable importance, but *dana* in its more definite and concreate sense of gifts, had auniform emphasis.The principle of non-injury (*ahimsa*) is treated as the basic principle of all virues in later systems of Hindu, Jaina and Buddhistic thought ; But *dana* seems to have enjoyed an equal degree of importance in the vedic period, whereas, the former is entirely absent excepting in certain specific forms. The of fering of gifts thus been raised in some of the hymns of the *Rigvedic* and the Brahmanas, which alongwith the tributes paid to it, adduce arguments in its favour prudential considerations, too.

RV.X117 specifies the nature of the results of specific gifts. Givers generally abide in the sky; the giver of horse lives with the sun, givers of gold attain immortality, bestowers of *raiment* have long life. Gifts bring food, gold and armour for the giver. Bountiful men neither die nor do they fall into any calamiy, they suffer neither wrong nor pain. They obtain victory in the battle field, a pleasent above and so on. In the (*Tandya* Br. giving up of all possesions has been described in the section on the *Vsisvajit sacrifice with the* expectation of gaining them back by certain rites.

Though the offering of gifts is thus eulogised, the acceptance of too many gifts has been deprecated. If one takes much he is a "swallower of poison". It has also been said that gifts received may beturned in to those 'not received'by the chanting of samans.

Dana, or the offering of gifts, thus occupied a prominent place in the Vedic period, and it is not out of place to mention here that its concept obtained a fuller and richer form as it developed through the

ages. In *Danakhanda* (*Caturvargacintamani*), a detailed and interesting anylysis of dana is given which shows the great emphsis was laid on it in the Purana and Smrti literature.

Dasyus

The Dasyus and the Dasa sare mentioned at various places in the *Rgveda*; and they are differentiated from the Aryans: "Know the Aryas, and those who are the Dasyus".

"O wise 'Wielder of the bolt'! hurl your weapon onto the Dasyu; and cause the strength of the Aryas to increase"

The passages that refer to the Dasyu (singular or plural) and the Dasa are twofold. In some, these foes arepresented as on the mythical level, while in others they appear definitely as humans. They are given the epithets "non-sacrifing"(VIII.6.3 a-yajvan)," practing different rituals", "non-human", "god-less", "riteless", and "non-human", "god-less", "riteless", and "non-sacrifing" (VIII.70.11 anayavratam amanusam a-yajvanam a-devayum; als orcf. X.22.8 akarmd dasyur abhi no amantuh, anya-vrato amanusah; IV.16.9a-brahman). Much has been said, in the early stages of Vedic studies, about their being none less or flat nosed, or that they were black-skinned and evil-tongued, the Sanskrit equivalents of these terms being, respectively, anasah krsnagarbhah (and not krsna-tvacah as at *The Vedic Age*, p.249) and mrdhravacah, Now, the word anas does not meen flat-nosed", and it has been rendered as "face-less" (RV.V.29.10 "Indra! you have killed, with your weapon,the Dasyus,the anasah", and Sayana, for anasah, asya-rahitach; i.e. an-asah, and not a-nasah; the word comes now here else). The word krsna-garbhah does not indicate skins; for garbha does not mean "skin.

We have, however, reference to Indra punishing the avratas for Manu, and subjugating the "black skin"(RV.I.130.8 manave sadad av *ratan, tvacam krsnam aramdhayat*); like wise the avratas and mentioned at one more place, where again the expression tvcan ksrnam occurs (IX.41.1); but with the expression *tvacam krsnam* we do not have either Dasa or Dasyu. The *Dasih krsna-yonih* are mentioned

(II.20.7) being defeated by Indra. But it is not quite clear if they indicated the on-Aryan tribes; or, who they were is yet a dark point. The epithet mrdhravac comes for Puru also, as we have noted earlier, and for other Aryans; Yadu and Turvasa are themselves called Dasa, though it is absolutely clear that they were the Aryans (X.62.10 "Indeed, the Dasas, Yadu and Turvasa are themselves called Dasa, though it is absolutely clear that they both were they Aryans (X.62.10 "Indeed, the Dasas, Yadu and Turvasa, of equal benevolence and endowed with cattle, give cows to Manu Savarni"). This will indicate that these were either reproached or had fallen in status. At another place we have Indra saying." I have deprived the Dasyus of their appellation of Arya" (X.49.3). This would indicate that the Dasas of the Dasyus were equally civilized (arya), though the Aryans did not accept this fact, as they followed a different faith, not to say that they were atheists.

But, they were rich; and among individuals Ilibisa,Cumuri, Chuni, Pipru, Sambara and Varcinare mentioned as affluent. They had pur-type of residence (II.20.8 "After killing the Dasyus (Indra) toppled the citadels made of ayas", hatvt Dasyun pura ayasir atarit). With all this it is ensure if the Dasas or the Dasyus were decidedly non-Aryans. The word dasa had, in the Vedic language, the sense of "servant", thus, Vasistha calls himself a dasa of Varuna (VII.86.7 "May I serve the god like a dasa a lord", daso na milhuse karani). It is proposed that they were the first Aryan settlers, and had developed a different way of life (Das, p.154). it has also been suggested that the Dasyus were Aryan settlers who dwelt in the cities, as against the vast majority of the Aryans who lived in the villages surrounding the cities; the formers controlled the village-life and also the water-sources; the village-Aryan rose in revolt against their affluent clan brothers. This stage was the Indus valley stage (Buddhaprakash, p. 83-98).

The view is weak, firstly because it goes against the *Danastrutis* ("gift-praises") where in only very rich kings are mentioned as giving large and varied gifts to the priest; moreover, the emergence of the rich priestly class shows that the Vedic ritual aspect was supported more by the rich sacrificers rather than the poor. This would mean that, in fact, those who stood against the so called Dasas or Dasyus were rich kings

and not poor villagers. Secondly, the identity of the people of the Indus valley and the Rgvedic Aryans is yet an open question; for the seals do not answer the descriptions ofthe Vedic gods from the Rgveda.

Death, Philosopgy of

It is unfortunate that our entire life is controlled by the idea of death which we have accepted as an inevitable truth. The fear of death is hidden in all actions of our life. We eat and drink only because we are afraid that if we don't, we will have to face death. We have a family, we produce children because we fear if there is no one to look after us in old age, we will be helpless. We enter upon business, we earn huge sums of money—why? It is only because we want to overcome the feeling of insecurity. What is it except the will to surive? What for ar the armed forces and police the will to survive? What for are the armed forces and police deployed? Their deployment in every country in the world indicates that every one is in the grip of fear—the individuals, the society, the country. Every one is trying to save oneself from extinction. All the countries have joined to form the Security Council to ensure that one country may not devour the other.

On observing that one animal preyed upon another to preserve its life led Darwin to formulate the evolutionary theory of survival of the fittest. The weaker goes to the wall. The survival theory, according to him, works everywhere—an animal and human world. The bigger fish swallows the smaller fish, the bigger nation swallows the smaller and weaker nation. There is a struggle for existence going on. It other words, death rules the world in impervious way.

Time am·I, world destroyer Time am I.

The Slayer Time, now ready for the destruction of these people.

It appears that from every corner '*Kal*' (death) is running towards a man with open mouth to devour him. It has been rightly said that it is not a wonder that man is alive—the wonder is that despite Death chasing him from everyside, he is still alive.

We are happy when a child is born. We rejoice over its birth. But

we forget that ever since that birth, he is heading towards Death, every moment of his existence is taking him nearer to Death. When he reaches the end of this rugged and difficult journey, he finds nothing but Death

Famous English poet Lort Tennyson has described Nature as 'red in tooth and claw'.

Death is inevitable. Since death is in evitable, all our efforts are directed at combating it. The child begins to cry soon after its birth, and it cries, in fact, to convey that unless it is fed with milk, it will die. The child cries because it wants to live. It does not want to die.

We try to push back death by two means: Out first effort is in the form amassing all physical resources, such as, wealth, house and other articles which are helpful in maintaining life. Besides these physical resources which are external means of maintaining life we also try to exploit all internal resources and equip ourselves to meet the difficulties of life by proper education and developing our potential ability to face the odds against life. It is all done to ensure that we may survive.

In addition to these external and internal means of maintaining life, we made use—of social means, such as marriage, personal contacts, friendship, insurance and other security measures which are helpful in strengthening our will to survive.

Our second effort to combat Death is to ignore it, to forget it. For instance, the graveyards and funeral grounds are situated outside the city far away from the residential colonies so that we may not be reminded of death too often.

When some kith or kin or our friend dies, we console him by saying that every body has to die, and so the best thing one can do is to forget the departed one.

Once a woman came to *Mahatma Buddha* (563-483 BC). She was very restless and disturbed because of her son's death and sought peace at the feet or the master. Lord *Buddha* promised to help her provided she brought milk from a family in which no one had died. Wherever,the poor woman went to take milk, she found to herd is may and surprise

that some one or the other has died in the family. She returned without milk. Lord Buddha said, "Everyone has to die, no one can escaped eath, the only way to overcome suffering on this account is to accept its invevitability and to forget it."

According to Vedic Philosophy, there is no such thing as death. Death does not exist, it is false notion. We can get rid of this notion by ture knowledge about it. To do this we must first know what is death: body or soul?

(a) It is only the Body that Dies: We have mentioned at many places in this book that body and soul are two separate entities. Neither body is soul nor soul is body. Soul exists independent of the body. It is only the body which is subjected to birth or death. That which is born that alone will die. Soul manifests itself in the body. It is the body and not the soul which under goes changes. It is the body which has Childhood, Youth and Old age. The soul remains the same throughout. When a man grows old, wrinkles appear on his face, cannot walk properly, spends his days lying in bed who is it that says: it is better now to die? Diseases overpower a person. At last comes old age. These events come to convince man, to make him feel that this body which strode the earth with the courage of a lion has become diseased, has become old, has become useless, unworthy to be retained, and deserves to be cast off. Who is it who wants to cast if off—this unless diseased body? The one who is eager to cast it off is independent of the body. It is not that one who is independent of the body that dies, it is the body that dies, and that one whom the body belonged lives on.

There is a reason for it. If we try to break the cover of an unripe coconut, its kernel will also break. But when it is fully ripe, the kernel will fall off separarely. Are the kernel and its cover the same? Even an idiot knows that they are separate. But so longas the coconut is unripe, the cover and the kernel are very closely identified with each other. When the coconut is ripe, both the cover and the kernel are totally separatedand come in their real form. This is the relationship of the

body and the soul. We have already discussed that the body and the soul are separate. But till we begin to realise it is our life,we be have like the unripe coconut, treating the body and the soul identical.

According to the Vedic thought, the body is like the cover of the soul which is its kernel. When the body is destroyed, the soul remains unaffected. As the coconut takes times to ripen, so also man takes time to mature in his realisation. The old age is like ripening of a coconut. It is in old age that our experience convinces us that body and soul are entities apart and they should be treated as such for right understanding.

(b) *The Soul Never Dies*: Only the body dies and not the soul. It is not something meant only for academic discussions. There have been great men who realised that the body was mortal, the soul immortal. The realised that while their body died, their soul lived on.

While *Bhagat Singh* was being taken for the gallows, his face brightened up. His weight had increased during confinement in jail. There was something within him which inspired him with the idea that while his body will be hanged, his soul will continue to live for ever.

When *Ram Prasad Bismal* was being hanged, there was smile on his face and put the noose of the rope around his neck with great joy and started singing.

When the Muslim King *Allauddin* of (1296) of Khilji dynasty wanted to make Padmini his own after the death of her husband, king of Chittor, Raja Ratna Sen, she resisted his overtures by sacrificing herself in a fire with the body of her husband in her lap with joy.

The forces of the *Moghul king Akbar* (1542-1605) attacked Chittorgarh in 1567. At that time, Uday Singh, the father of Rana Partap Singh was the ruler. He ran away from Chttorgarh entrusting the defence operations to Jaimall and Phatta. These brave men sacrificed their lives happily defending Chittorgarh against the forces which were much greater in number than they had. At such a critical juncture the soldiers of Chittorgarh put on Kesaria clothes and laid down their life in the battlefield and their women-folk sacrificed their lives by jumping in to fire to save their honour. They committed *Sati*.

While *Swami Dayanand* (1824-83) was poisoned, his whole body was burning with the heat of poison, but there was glow on his face. His face which did not show the sufferings at the time of death turned an atheist like *Guru Dutt* into a believer.

Socrates (469-339 BC) was forced to drink a cup of poison. He called his disciples and said, "Look here, my friends now my legs have died, but I'm not dead. Now my things have died, But I's not dead. My hands have died, but I still alive. The whole of my body will be dead, but I will not die."

Jesus Christ while being crucified said: 'Oh my God, forgive them for they know not what they do."

Those who wanted to punish him, thought that they had killed Christ. But in reality, it was only his body which was destroyed; his soul still permeates the East and the West.

In England there was a Bishop by name . . . *Latimer* (1485-1555). He was protestant. He was tortured and harassed by those belonging to the Roman Catholic Church. They caught him and after tying him with ropes, set fire to his body. He died saying that his burning body will serve as a torch of light which will remove the darkness in which the world was enveloped.

Burno (1548-1600) asserted that the sun does not revolve round the earth; it is the earth which revolves round the sun.He was tied to aplank of wood and his body was set on fire. He could have saved his life by sacrificing his belief. But he did not. He rather preferred to sacrifice his life. Why did he do so? Because he knew that though his body was mortal, the soul which resided in it was immortal; even after this body was consigned to flames, the soul could not be destroyed.

Our body is made up of cells. They constantly undergo destruction and development. What are nails and hair? They are the dead cells of the body. We remove them and new ones grow. In this manner the whole of our body undergoes changes at least 7-8 times, in our life span or, to put it differently, it dies for as many times, as many times it is reborn.

When the end of life comes. The old cells are so much destroyed that they cannot be replaced by new ones. This we call death.

Now the question arises: Which is that Power which despite moment to moment death of the cells of the body keeps it alive? Does that power also get extinguished alongwith the extinction of the body, or it does continue its journey and leaves this unseless body to enter some new one to fulfil its ultimate objective.

The view that this Conscious power is also destroyed alongwith the destruction of the body is rather strange. Why did man enter life? Was it just a co-incidence; only an accident? There is nothing accidental in life. Everything has its purpose. A potter makes the pitcher. A watch-maker makes the watch. When the pitcher is broken or the machinery of the watch is rendered useless, the potter and the watch-maker do not die. There is no pitcher or a watch which may repiar it self when something goes wrong with it. It is only the human machinery of the watch is rendered by some power with in it. There comes a time when this body becomes irrepairable. Watch-maker does not die when the watch becomes useless, the potter does not die when the pot breaks; how can that power die, which repairs the body moment by moment,with the death of the body?

When a pitcher is broken the potter makes a new pitcher, so also does the watch-maker when the watch made by him is irrepairable. Likewise, the soul constructs a new body when the old one inhabited by it is destroyed. It is the body which died and not the soul. Death is only a transformation. This explanation alone sound logical.

Nothing in this worldis destroyed . It only changes its form. This is the eternal law. Water falls from the sky. It turns into a river. The river merges into the sea. Due to heat of the Sun. the sea water turns in to vapour. These vapours are transformed into clouds. The clouds again burst into water. Not a drop of water is destroyed. When the drops in the form of incessant rain make a river, we erroneously think that the drop has vanished. When the river ends in the sea, we consider this to be an end of the river. In fact, the drop is contained in the river, the river is contained in the sea; nothing is destroyed. Everything remains intact, it only changes its form.

What we call destruction or death of the body is only the transformation of different elements of the body. The body is made of five elements. These elements return to their original source after death. Since the body is the result of integration of atoms, the atoms disintegrate at the time of death. But they are not destroyed. Consciousness, on the other hand, does not come in to being as a result of the integration of atoms. What then happens to consciousness at the time of death? Like the body, the soul also undergoes transformation in the sense that it leaves one body and enters another. The transformation of the body into primary elements is called death, the transformation of the soul into another body is called rebirth. The conciousness cannot dissolve into the five elements like the body. Only that thing can dissolve which is material. Dissolution means breaking into parts or bits. A material thing dissolves because it can break into parts. Consciousness cannot, it is an undivided whole. If it does break into parts, it is not consciousness but material composition.

We have said that consciousness does not distintegrate like the body, it transforms. What do we mean by the transformation of consciousness? The transformation of the conscious element means than when one body is destroyed, it finds its abode in another. The body dies, conscious element—the soul—takes another body.

In short, the soul is immortal. When we say a man has died, it only means that the soul has left his body for another. This is like our changing clothes. There is, thus, no death for the soul. It is wrong to use the word death in relation to the soul.

Death is an illusion. Sometimes, that which does not exist becomes popular. For instance, every one is a ghost. And what is a ghost? The ghost does not exist but people are afraid of ghost. There is a *Sanskrit* word—"*Bhoot*". This word means the 'Past', that which is gone: When we talk of a person as dead, we talk of him as "Bhoot"—past. Hence, the word "Bhoot" has come to mean the ghost. The concept of death is also like that. There is no existence of death for the soul. Why should we fear that which does not exist? Death is like a shadow. Just as the ghost and the shadow do not exist, the death also does not exist. The light is flowing. Any obstruction in this flow is called shadow. The

shadow does not have any idependent existence. Obstruction in the flow of light is called shadow. The shadow chases a man. To be afraid of death is like being chased by your own shadow.

Death is like sleep. We sleep every day. To sleep is to have a mini-death everyday. But after sleep one feels refreshed. If there were no sleep, there would be no awakening. Sleep is the basis of awakening and freshness. When the body is tired, the soul puts it to sleep so that it may replenish its strength, its battery is recharged. When the body becomes completely worthless, the soul leaves it because its battery now does not work. It has to arragnge for a new battery for the running of the vehicle of the body. The work of the artisan does not stop. His establishment goes on functioning un interrupted. The new battery that he uses in place of the old one lasts him for another long life. The soul enters the new body of a child, it is full of enthusiasm and strength and can be compared to a new battery.

We think that life and death exist as separate ends of our existence. On one end is life, and on the other end death. But it is not so. It is the life which really exists. Death is only an exit door to enter the new life. if life and death both were real, they would have been like two parallel lines which never meet at any point. But they meet. They so much meet that death is mixed up with life. Death is present wherever there if life. In fact, life and death are two names of the same process viewed from different angles.Light and darkness, sleep and awakening, life and death are pairs but they live together. However, the real existence is of light, of awakening, of life. When the light is not there, we call it darkness. But when it is dark, can we say that darkness has real and positive existence? when we cease to function as wakeful beings, we call it sleep. But when we are asleep can we say that sleep is a positive factor like wake fulness, or it is just a cessation of wake fulness? When we cease to live and move and have our being, and all functions of the body come to a dead stop, we call it death. But can we say that has area land positive existence as of life.

Darkness isunreal, light is real, darkness is the cessation of light, it has no positive existence. Sleep is unreal, awakening is real, sleep is the cessation of awakening, it has no positive existence. Death is unreal,

life is real, death is the cessation of life, it has no positive existence. Absence of darkeness is not light, light exists without darkness; absence of sleep is not wakefulness, wakefulness exists without sleep, absence of death is not life, life exists without death. Darkness, sleep, death are negative states; light, wakefulness, life are positive states.

It is, therefore, the *Shastras* have said that death is unreal, it does not exist. Why a thing which does not exist frighten us?

Devatadhyaya Brahmana

The *Devatadhyaya* Brahmana, including the old and new portions, consists of four short sections the first of which alone deserves the name, as there we find three rules with examples for the ascertaining of the deities of the Soma verses chanted. This is made to depend on the chorus of the chant which forms the final of each Sama. The section closes with a short Upanishad or mystic doctrine, as other brahmans do.

The second section contains "an enumeration of the colour of the different verses." On this Dr. Burnell notes that "the meaning of such passages which are not rare is Sanskrit of literature is hard to find; at first sight they appear to refer to personfications for the purposes of meditation, such as were used to a surprising extent by the late Buddhists. Such details are, no doubt, relatively recent, but I think that a distinction must be made between passages like this which occur in Vedic works and the apparently similar passages in the Tra. :ras. The whole Indian literature is characterised by such minute, though wholly fanciful details; but their object in Vedic works seems to be different from that of the later Tantras. In the first, knowledge is literally the same as power, and is supposed to give its possessor real influence and creative faculty; and the more extensive and accurate a priest's knowledge is, the greater his power is supposed to be. In the last, faith intervenes as an important element of religion, and these details are regarded merely as helps to meditation. The phrase *Ya evam Veda* and the word *Vidya*, which perpetually occur in Vedic works but are unknown inlater literature, mark this distinction very clearly. In the Tantric work mystic union with a deity is the chief object to be attained,

as the worshipper is thus protected and aided."

Dr. Burnell gathers from references in the third chapter to the four yugas or ages of the world, (the only reference in the whole Vedic literature of them and to a 'day of Brahma,' such as is found in Manu's Institues, andthe Buddhistic character of the concluding words of the section, that it cannot be earlier than the early centuries A.D., when Brahman and Buddhistic doctrines had thoroughly interpenetrated,—the age of Jatakas and reminiscences of former births. "The old Vedic religion taught the creation of a new body for the scrificer by means of religious rites. It knew nothing of final nirvana or *moxa*, a release from all works. The knowledge here promised is the object of rites in the last part of the Samavidhana, but nearly all the Sama Brahmanas show traces of Buddhist influence and belong to an effect age."

He therefore concludes that, though it contains an old fragment or two, it cannot be put down at a higher date than the 4th century A. D.

Diksa-Ritual

The Vedic people, like all peoples having a continuous tradition of rituals, performed manifold rituals; and the ritual-texts give all sorts of explanations and interpretations for acts as well as for the materials used at these rituals. These explanations and interpretations, however, do not always exactly agree with those offered in other texts. Even in the case of rituals, the same school has various opinions as regards details. One of the most important rites in the Vedic sacrificail context is the consecration, or *diksa* This is the first rite which qualifies a person a person to become a sacrificer.

When this rite is viewed from a close quarter, it shows a complex symbolism, which has to be understood for the proper grasp of the rite among and Vedic people.

The most mportant symbolisim in the Vedic onsecration, or the *Upanayana* that follows the same pattern, is the symbolic death and rebirth of the person undergoing the diksha. In these symbolic details the Vedic people are not alone, or isolated. We shall presently see how

similar beliefs foetus, which the sacrificer (diksita) has to attain. However, there are various details prior to this, such as cutting the hair on the head ,armpit and those on the face, or cutting a lock only; pairing off of the nails; the taking of bath after these acts are accomplished: etc. According to certain authorites, the hair and the nails are to be cut by a barber (Sat. Br. III. 1. 2. 2.) while according to others, the nails are to be cut by sacrificer himself. However, in the ancient traditon, the tonsuring was believed to be a divine act, performed by the gods themselves; and when the barber tonsures the hair of the diksita (or actually the person who is to undergo the diksa) he represents the Sun-god himself. the diksita being identified with Soma. *Diksa*, being a *samskara*, marksa new stage in the life and personality of the person taking the *diksa*. As it is *samskara*, even the bath after shave is not an ordinary one; it gives him a different status. After bath, the person is made to apply clarified butter with two bunches or two blades of the Darbha grass to his body; he also applies collyrium to his eyes. These acts prepare him for being able to undergo the *diksa*, which is to follow. According to the Sat. Br. (III. 1. 3. 28) he is made to enter a special pandal, the sala, and while doing so he enters from the back of the Ahavaniya fire-place and from he front of the Garhapatya fire-place. The idea is that the place between the front of the Garhapatya and the back of the Ahavaniya is for him to move. In this space he roamsas a foetus till he gets born later. It is said:

"This is the space for him till he is 'born'. The fire is the womb of the sacrifice; the person to the consecrated is the foetus. In the interior of the womb does the foetus move," This place is called his *sancara*.

An important rite is that of consecration in a black-antelope-skin. For this, to the south of the Ahavaniya fire-place two black-an telope-skins are spread, with their necks to the east. It is generally mentioned that the hairy part of the skins is to be outside. If two skins are not available, one would suffice. About the tying of the skins, if they be two, the direction is that the harily part should be outside. It is to be noted in this connection that the hairy part of both to be outside does not seem to be in keeping with the original concept, if we go deep into the symbolism. The *Sat.* Br. (III.2 1ff.) clearly noted that the two

symbolize the heavenly vault and the earth. "In (between) these two does he (the Adhvaryu priest) consecrate him (*tayor enam adhi diksayati*). If the skins are two, they are the forms of these two worlds; thus, he consecrates him in (between) the two worlds. This is exactly the case for Soma, (the sacrifical shoots) who is said to be the foetus (garbha) of heaven and earth. (*Ait. Br.* I.27). This identification of the diksita with Soma and the material for offering is maintained throughout. Further it is said that they (the two skins) are to befastened and stitched together at the back. This would mean that they are to be placed not side-by-side facing the east, as noted above, but one upon the other, back-to-back tail-to-tail with the idea that the neck-portion of one would Coinside with the other's neck-portion. The two, then, would form one whole. This is borne out by the text. The Sat. Br. does not state clearly that both the skins should be placed on the ground with the hair-portion of both out. The position is that they are to be so placed that, when one is placed upon the other, after getting the ends stitched, the hair of both be out and the interior be inside.

Dvibarhas

The word dvibar has is generally rendered by Western scholars as 'doubly strong' and by Yaska and Sayana' grown at both the domains' (*dvayaoh sthanayoh parivrdhah*). That the word posed a problem even at the time of Yaska is indicated by his taking it as *anavagata* (7.74). About the portion dvi there is no difficulty; but the word barhas has been uderstood variously though about the root-meaning there appears to be no substantial difference. It is understood as indicating growth or strength (/brh- /vrh). Mayrhofer (Kurzgefozte Etymologische) compares the word with brhan and takes the roots noted above. By the word barhas he understands 'tall, great, high', and compares the Khotanese word bulsya with barhas. The word bulsya means 'long'. Probably, we have to connect the word bulsya with the Vedic word valsa, indicating the branch of a tree or a scion of a family. The word barhas has close affinity with words like barhis, barhana and brahman, all indicating 'growth'. This is the reason why Yaska and Sayana render the word brahman as'a ritual that has grown on all sides' (*parivrdham karma*). Barhis, barhas, or barha indicate

some kind of growth. The barhis shoots forth from the earth, whilst barha grows from the body of a bird, and indicates 'wing'. The rendering of the word dvi-barhas, thus, rightly indicated 'double 'the one who has control of both strata', indicating the earth and heaven, as Sayana understands. The wealth (rayi) that is dvibarhas mayindicate the heavenly wealth and the terrestrial one.

In the most important reference to the word *dvi-barhas* in the *Rgveda* (10.61.10) it indicates a person of mystic powers whom the Angirases are said to resort for the gain of the cows. Here, this person is described as dvi-jah, as also dvi-bandhuh. He declares himself as being connected with heaven and the earth. All these epithets fit in with his being the dvi-barhas has help in understanding the concept behind the word under study. He works the wonder of causing the unmilked cows ooze the 'milk' (*acyuta duduksan*), which is rain.

Parallel to dvi-barhas, we have another word adribarhas, which is an epithet of Aditi (RV 10.63.3). In keeping with the root-meaning of barhas, it is better to take it to mean 'grown with clouds' with Sayana, rather than "firm as the mountain" (Geldner), particularly in view of the fact that Aditi is Dyuh, 'heaven' and that she is said to 'milk' the piyusa, which is rain . The idea behind *adri-barhas* appears to be that Aditi (in her aspect of 'Heaven) has the clouds 'growing' about her, which would show barhas to be an external attachment. This conjecture gets support from yet another passage where Dawn is described as a female deer (or, the white deer, RV5.80.4, *esa vy'eni bhavati dvi-barahah*). She is dvi-barhas as she appears in the east at her advent. This may be taken to indicate her brilliance 'touching heaven and earth', which would explain the word dvi; but the expression has deeper meaning: 'She becomes dvi-barhas' (mark the word bhavati). This will mean that one could get to become''dvi-barhas on certain occasions; and yet, it was a distinction for only some, as noted above.

In this connection, it is important to note another (and the only) variant of *dvibarhas*, or, in fact of barhas; it is barha, in the word *dvi-barha-jma* (RV6.73.1). There is hardly any doubt about the fact that barha is a variant of barhas, both indicating the same concept. The word *dvi-barha-jma* has been rendered as 'double-pathed' (Geldner, doppelt

Bahn) combing the sense of barhas with that of jma. But, evidently, the rendering is short of the mark, since it does not bring the concept behind the word barha to the fore. Geldner is not confident about his renderng, as is clear from the fact that he gives an interrogation mark after it. In the notes, he quotes Sayana, ' having his gait heightened at both places' (*dvayohsthanayoh brmhita-gamanah*). Oldenberg takes the whole expression to be separated as *dvibarhajma pra* and gharma-sat(the first on the Sayana (doppelter fullend). Theportion jma, (originally jman, from/gam/jam, 'to go', indicates movement (cf., pari-jman). But, this hastobein association withbarha-jma, hence, would indicate the same thing as 'moving with the wings in both places (heaven and earth)'. The word is an epithet of Brhaspati. At another place in the Rgveda, Brhaspati is referred to as sata-patra (RV.7.97.7 a), giving the picture of a bird. The image of the bird was favourite with the Vedic seers, and the Great Principle is described as *Suparna* (RV1.164.46). The goddesses are said to have whole wings (RV1.22.11, *acchinna-patrah*), which may be taken as the earliest reference to the concept of the winged nymphs or angles. We have also the concept of the supreme god that blows the worlds with his wings (RV 10.81.3).

That the concept behind the word *dvi-barhas* was that of working wonder is clear from at least two places, where the reference is to the gain of rain referred to above, the one being of the Angirases resorting to the *dvibarhas* and the other that of Brhaspati. In both, we have reference to the gain of the heavenly fluid. The first (10.61) has it in the 'milking of the cow *Sabardugha*', while in the other, Brhaspati, described asgharma-sat 'sitting at the gharma'), is said to control the cosmic fire-principle (gharma), and exhibits also characteristic roar which indicates the thunder in the cosmos) cf., ib., a rodasi vrsabho *roraviti*). Looking at the very special, and also restricted use of this epithet *dvi-barhas* or *dvi-barha jma* (in thecase or Brhaspati in this citation), the barhas appears to have some mystico-ritualistic importance. The case is about the same as that of the word sipre, with its variants su-sipra etc. In fact, the *barhas* appears to be a sort of an extra attachment, like the sipre, may be on the helmet or to the sides. The first for social status, while the other for ritualistic wonder. The

first was a horn-like drinking-cup, which also served as ahead-ornament worn on the helmet. This surmise is supported by the fact that in the ancient tribes wearing of feathers for ritualistic purposes was prevalent, as will be seen from the following examples.

The American Indians used feathers in imitative magic. Feather were attached to prayer-sticks among the people of the south-western states of the United States, and among the Zuni Indians, for addressing the supernatural powers. Feather-dress typified the clouds and, sometimes, the gentle breeze (we may compare *adribarhas*, above,said of Aditi). Among the Pawnee Indians, feathers were tied to the ear of the corn with a view to get rich crop; for, the feather symbolised the Creator-spirit, called Tirava. Most Egyptian godswere two feathers, sym bolising the twin powers of goodness and knowledge. Did *dvi-darhas* symbolise some such thing to the earlier Vedic people? The probability is strong. In the Vedic rituals, the use of things is often substantiated with the help of etymology; and there are innumerable examples of things used due to their names indicating some sort of mystic quality or virtue. This, barley (yava) is used as it joins (/yu, 'to join'; also 'to separate' in certain cases). The barhis, a cognate of *barhis*, a cognate of *barhas*, is thus addressed to: 'You are *barhi*, the one that goes to the gods', (*Matrayaniya Samhita*, 4.1.2.3), where the root-making of movement is clear. As the root-meaning of the word barhas is about the same (from/brh, as noted earlier), it is not improbable that in very early rituals the feather was used to signify a wonder-working priest, and that *dvi-barhas* enshrines a custom of wearing the double-feather.

E

Education

We have noted earlier the close relationship between the *acarya* and the Brahmacarin. The *Rgveda* does not have the word acarya; but it gives a fair picture of a class where the teacher recited and the students followed him (RV VII.103.5 saktasyeva uadati siksamanah). Teaching included the recitation of the mantras as also their ritual-application. This was the brahma (cf. VII. 103.8 "performing the brahma"; and the traditional explanation, *parivrdham karma for brahman*). The sakta and the siksamana (taught and the teacher) stayed together; and thus the kula, came to be in the academic sense. The concept of this kula is present in the Rgveda, when the vessel of the Rbhus, the arizan-brothers, is said to be *mahakula*(I.161.1 "We do not censure the vessel that is mahakula", meaning, produced by a famous 'school').

In such *kulas* students flocked to acquire the holy-mantra together with the ritual application, and to practice it. Thus is indicated by such expressions as *brahmacartyena. /*vas'; or '*brahmacaryam* /car', the student who stayed with the acarya, in this kula, was the *kula-vasin* or '*ante-vasin*'.

Alongside with the *kulas* of the acaryas,there was the class of travelling teachers of people given to discussions, known as the caraka; but these were not much honoured as is seen from the following passage: "for misconduct the *carakacarya*" (Vaj. Sam. XXX.18, in the context of the symbolic sacrifice).

Education finance was not a problem. The student could give to

the teacher whatever he desired: "Give to the Acarya what you desire" (Taitt. Up. XI). It appears that plots of tillable land were given to various teachers, where the students could grow corn: "Raikva! These thousand cows, this garland, this chariot yoked with mules, this wife (my daughter) and the village in which you are staying, obtain these things; versily, instruct me", says kind Janasruti to Raikva (*Cchandogya* Up. I V.2.4).

In the Acarya-kulagirls are not mentioned as students; but we have already referred to the desire of the parents to have daughters that were educated, and Yajnavalkya had one of his two wives, Maitreyi, a learned one, not to mention Gargi, who had a learned discourse with Yajnnavalkya.

About the literature it could be seen that the later Vedic period, represented by the Upanisads, had a whole tradition of knowledge and ritual interspersed with finer thoughts on philosophy. What is known as Veda, is the tradition; and the *Rgveda* does not have this word in the sense it gained later. The first glimpse of the variety of literature is gained from the *Atharvaveda*, which mentions the "Itihasa, Purana, Gatha and the Narasamsis". The meaning of the word Itihasa, however, was not the usual account of the dynasties. It simply conveyed the meaning of traditional account, including that of a ritual or a custom. The difference between the various items was not clear. Most of the lore was transmitted by the oral method.

We have seen earlier that terms from litigation occur in the context of the symbolic sacrifice (*Vaj. Sam.* XXX.9, *prasnin*, *abhiprasnin*, and *prasinavivaka*), and that they indicate the germ of legal procedure. In the same context is mentioned the *bhisaj*, the physician. The most original reference comes in the *Rgveda* where Rudra is said tobe *jalasa-bhesaja*, indicating water-therapy (RV.II.33.7 "Yourhand, O Rudra! that has the *jalasbhesaja*): and there are ever so many disease and remedies mentioned in the *Atharvaveda*, alongwith the *mantras*, which themselves are called '*bhesajah*'. The very word osadhi indicates the giving of new brilliance or life's essence (ps afr./us, "to burn" +dhi fr./dha, "to place"). The diseases *yaksma* and takman are mentioned with their cures (RV.I.122.9 "He holds yaksma in his heart"; takman

is mentioned in the AV.I.25; V.22 etc.). For herbal medicines we may note: "The osadhis have driven off what disease there was in the body? (RV.X.97.10). There is indication of surgery: "You have attached the thigh of ayas for Vispala" (RV.I.116.15; also112.10 where Vispala is indicated to be a mare, 'vispala dhanasam atharvyam') The Sankhayana Br . (V.1) says that "sickness is notable in the joints of the seasons". The *Asvalayana Srauta Sutra* (X.7.5) has "*visavidyam nigadet*", which was earlier called sarpavidya (Sat. Br.XIII.4.3.9). The dissection of the various animals at the sacrifice provided good ground for the knowledge for anotomy, and the reference to the thigh of Vispala has to be understood in this context.

The art of composition of poetry is indicated at various places; and the singer was called karu, which also indicated the capacity to compose (R V.IX.112.3 "I am a karu"). In this connection the ritual of Soma helped to lay the foundation of good poetry and even of poetics. Soma gave the impetus for composition and is "the creaor of the speech of the poets" (RV. IX. 67.13) and "speech-impeller" (IX.101.6 vacam inkhayah). It is in the context of the ritual of Soma itself that the first ever definition of poetry indicating rasatmika speech is also seen: "He who studies the hymns to Pavamana Soma, Which is the rasa collected by the seers" (RV.IX.67; 32). Here the hymns to Soma are said to be collected rasa. The idea may be compared with the famous later definition of rasaby Visvanatha, '*vakyam rastmakam kuvryam*'.

The art of discussion and ready-wittedness is to be seen from the *brahmodya* type of dialogues in which question and answer of a riddle type figured (RV.I.164.34;35); and they formed a regular feature of the public sacrifices such as the Horse-Sacrifice and the Mahavarata. Actually, from these were evolved the dramas of the later times. Another regular feature at the year-round sacrifice (such as the Horse-sacrifice) was the Paripalva type of tales (akhyana), when the monotonyo the ritual is relieved by the various tales. Thus, developed the literature of the akhyana type and the *katha types* that gave the best of the type in the *Kadmabari* and the *Harsacaritam* of Banabhatta. There were also other types of dialogues and narrations called the *Vakovakya* (Sat.Br. IV.6.9.20).

The most important theatre (if we may say so!) for the development of these forms of art and literature was the sacrificial assembly and both of the elite and of the folks' it is the latter that influenced by former and procuded tasteful types of literature. This folk-theatre was known by the word we now know thoroughly well. It was the *samhotra* and the *samana.*

On the side of the sciences astrology was well-developed, as it was necessary for the fixation of the various sacrificial sessions; and the astrologer is already mentioned (Vaj. Sam. XXX.9 *prajnanaya naksatradarsam*). The six ancillaries of the Veda (sadangani)are mentioned; and the *Tattiriya Up.* gives the various phases of the science of language (I.2 *siksam vyakhyasyamah*) which gave further rise to the Vyakarana. Other sciences are Devajana vidya (science of divination, Sat. Br. III.4.3.10) which is mentioned in the *Cchandogya* Up. (VIII.1.2.4). The science of language was well-developed, as there is mention in the Nirukta of the various schools of grammarians and their contribution (Nir. I.17 "In the texts of all schools (*carananam parasadani*) words are taken as the basis").

In philosophy there is a clear line of development. Here again the brahmodya has played a very important part; for here in we have the speculations about the nature of the universe, *e.g.* 'You do I ask, the end of the earth; I ask you about the navel of the universe" (RV I. 164.34); and the ruply, "This sacrificial altar is the end of the earth; this sacrifice is the naval of the universe" (Ibid. v.35). It may appear that here the ultimate is said to be sacrifice alone. But this a mistake. The sacrifice was only the medium to realise the ultimate oneness of the Man in the macrocosm and that in the microcosm, i.e. in the cosmos and in the individual body. Thus: "He that shines yonder (i.e. the sun) is the same as the one that has consecrated for sacrifice . . . Prajapati is, indeed, he who is concrated for sacrifice" (*Jaiminiya* Br. II.63). This identification of the sacrificer and the cosmic Manwas the constant vein of the thinking of the Yajurveda, which later gave place to the ritual-less meditation on the self, who was believed to be the same as the Highest Soul. Already in the *Rgveda* this is manifiest: "The Suparna" (I.164.46), and "The Great Power of the gods, that is the ONE" (III.55.1 ff),the famous refrain.

The Upanisads show a variety of thinking and speculation. According to some teachers water was the source of all (Brhad,Up.,V. 5.1 "This word was water Alone in the beginning"); according to Raikva "It is Air that is the ultimate reality" (*Cchandogya* Up. IV; 3.1); and it is Fire according to Pravahana Jaivali, who teaches fire to be in the five strata of the universe (Brhad. Up. VI.2.9-15) and it is Space again according to Pravahana Cchand. Up. 1.9.1. "without doubt all creatures are created from Space"). These talley with the thought of the Greek philosophers; respectively Thales, Anaxemenes, Heraclcitus and Anaxemender. The thought of the Upanisad however went beyond and speculations reached the threshold of Sat or Asat (Being and Not-Being) the ultimate source. But even that had already started in the Rgveda in the famous Nasadiya hymn (X. 129) and it was stated that it was asat that was the Cause (RV X.72.3 "in the early age of the gods from asat was produced the sat"). Brahmanin the Vedic ritual context was the mantra and the ritual, as is noted earlier.

In the Upanisadic philosophy, however, it came to be the surpreme principle of all existence. The contribution of the Upanisadic period was the full-fledged evolution of the concept of Brahman, which was, at this period period, the same as the Atman. However, Atman remains in the Rgveda as the wind (VII.87.2 "Wind that is you Atman, O Varuna, roars in the mid-region" also X. 92.13; 168.4etc.). However, the subtle heights of Atmanism as we have in the Upanisads were clearly hinted at by the *Rgvedicseer* Dirghatamas, when he distinguished between the subtle elements of *asu an jiva* beyond the material components of the boy, which no other seer had done before him; and thus it is he who has to be given the credit of laying down the foundation of the later height which the subtle principle of Atmanism achieved. This is clear at RV I. 140.8 where he differentiates the jiva from asu; and at I. 164.4, where he gives other materials of the body, the distinguishes between the asu and atman, "what was the asu, blood and Atma of the earth". These two taken together identify the jiva and the Atman. This is the germ, though not noted by man scholars, of the later differentiation of the *Jivatman* and *Paramatman*. Dirghatamas started from the Jiva, ant called it the Atman, thus going microcosmically, though he takes the earth as the example, which only

brings in the macrocosm as a later stage; and as an applied example! asu is the cosmic life-principle.

Election of a King

One of the most basic concepts in ancient Indian polity was that of kingship. In the Vedic literature—more particularly, in the *Brahmanas*—we come across various speculations, mostly embodied in mythical legends, about such topics as the origin and nature of kingship, the function of the king, the types of sovereignty, and the checks on the autocracy of the king. So far as the origin of kingship is concerned, on many distinguish between two main currents of thought. It is pointed out in one of the *Brahmana* passages that the highest god (Prajapati) bestowed his own special power upon one of the gods (Indra) and thus enabled him, though a junior, to rule over other gods. There is another significant variation of this theory of the divine origin of kingship. The *Mahabharata*, for instance, speaks of a state of nature from which Prajapati rescued the human race by laying down a code of conduct for all people and by creating the institution of kingship. The Great Epic here refers to three distinct stages in the process of the evolution of kingship, namely, (a) the golden age of 'stateless' society, in which there was 'neither kingship nor king, neither sceptre nor the bearer of the sceptre' and in which 'all people protected one other by means of righteous conduct (on the part of each one of them)', (b) the period of decadence characterised by the prevalence of a state of nature, and (c) the divine origination of law and the administrator of law (that is, the king). The *Satrapatha-Brahmana* also seems to hint at a similar origin of law and kingship.

It may be incidentally mentioned here that in the Vedic literature there are but very rare references to any divinity attaching to the person of a historical king. In RV IV.42.9, king Trasadasyu is called *ardha-deva* (half-god), and, in AV XX.127.7, Pariksit is resferred to as a 'god who is above mortals'. The idea of the personality of a king having been constitute of essential particles derived from different gods was developed, perhaps for the first time, in the *Mansusmriti*.

Three main points need to be noted in connection with the second

current of thought relating to the orign of kingship. Firstly, the need for kingship was felt on account of some special urgency such as that of war; secondly, kingship was the result of some king of election; and, thirdly, the king was expected to fulfil certain obligations to the people. In this theory, which may be described as the theory of the elective origin of kingship, two principles were thus involved—one of election and the other of an implied social contract.

Atharvaveda, III.4 contains quite an unambiguous reference to the Vedic practice of the election of a king. It doesnot form part of any mythical legend, but presumably describes actual historical conditions. It would seem that the king was elected out by the whole community, but by a smaller body which constituted what may be called the electoral college. This hymn is important also for some other ideas concerning polity which occur in it. Unto thee has (this) dominion come, (endowed) with lustre, do thou rise; go forward as the lord of the people; as the sole king, do thou rule (mightily). May all the quarters, O king, call thee; worthy of being attended upon the worthy of homage do thou become here.

1. The word rastra (dominion or kingdom) in this stanza should be clearly distinguished from the word *rajya* (kingship) occurring in the next stanza. Presumably, *rastra* implies the territory undera king's sovereignty and thus persupposes the transition from the earlier tribal organisations to territorial states. This distinction between rastra and rajya would indicate a fairly advanced state of political thinking. 2 . As the result of they election to kingship. 3. *Saha varcasa* may be consturcd either with a gan (injunctive) or with ud ihi; the latter is obviously better. 'Being endowed with lustre' must have been one of the reasons for his election. (cf. TBr. II.2.10.1-2 where Indra, though junior, is said to have achieved kingship of the gods because he had obtained *haras* or lustre from Prajapati). 4. The pun on the words udi hi and pran may be noted. 5. The metre is sought to be regularised variously by omitting ud ihi or pranorviraja. 6. Perhaps implying the various sections of the community or the various parts of the dominion.

Esaviras

The Esaviras or the Aisaviras are mentioned in the *Satapatha Br.* and they appear to be bad priests (Sat. Br. XI.2.7.32" if the Aisaviras help him sacrifice"; and Sayana's comment, "The Esavira is the name of a despised Brahmana-sect"). Probably they had their own cult of sacrifice, which rivalled with the Vedic cult of the priests. There is another sacrificing sect (tribe?) not mentioned later, but occurs in the *Rgveda*; it is Ogana, and is also said to be the rival of the Vedic priestly cult (RV.X.89.15 "Being hostile to us, O Indra, and troubling, the O ganas pestered us).

Exemplarism

The doctrine of Exemplarism is bound up with that of forms of ideas, and has to do with the intelligible relation that subsists as between the forms, ideas, similitudes, or eternal reasons of things (nama, "name"or "noumenon" = forma) and the things themselves in their accidental and contingent aspects (rupa, "phenomenon"=figura), This is as much as to say that Exemplarism, in the last analysis, is the traditional doctrine of the relation, cognitive and casual, between the one and the many: the nature of which relation is implied in Vedic Sanskrit by the expressions *Visvam ekam* (RV.III,54.8), "The many that are one, the one that is manifold" (=Plotinus, "Integeral Multiplicity"), *Visvam satyam* (RV. II, 24, 2), "The germ of all," and more fully enunicated in SB.X, 5, 2, 16, "As to this they say, 'Is He then one one or many?' One should answer, 'One and many.'

For in as much as He is That, He is one; and in as much as He is multiply distributed (*bahudha vyavistih*) in his children, He is many." "He", in the original,"Death" mrtyu); "That," i.e. the "Person in the Sun." In order not to complicate the present exposition by a discussion *de divinis nominibus*, the pronoun has generally been substituted for the name of deity actually employed in the passages cited. I have discussed the use of essential names in my "Vedic Monotheism," to appear this year in the S.K. Aiyangar Memorial Volume. The general principle is as follows: deity is every where of one and the same form (RV VIII, II, 8, *purutra hi sadrn nasi*; I, 94, 7, *yovisvath supratikah sadrnn asi*), but he has many names, the application of which inheres not in him,

but in the percipient; "Even as he seems, so is he named" (*yadrg eva dadrse tudrgucyate*, RV. V, 44,6), "As he is approached, so he becomes (yathopasate tad eva bhavati, SB. X, 5, 2,20), for example, "Indra art thou to the mortal worshipper" (RV. V,3, 1). "Thou art Varuna at birth, becomest Mitra when kindled" (RV. III, 5, 4, and V, 3, 1).

The doctrine in these respects cannot be better domonstrated than by means of a diagram consisting of two concentric circles, with their common centre and two or more radii, or by the corresponding Vedic symbol of a wheel *eakra*) with its felly, hub, and spokes. Such a diagram or symbol represents the universe in cross section, the circles any two levels of reference or "words" (loka, or more specifically the individual and intellectual, or human and angelic (*adhyatma and adhidavivata*), levels of reference. The whole world, or universe (*vis-vam*) thus represented corresponds to the ensemble of all possibilities of manifestation, whether informal, formal, or sensible; a world (loka =locus) is a given ensemble of possibilities, a given modality.

The infinite ocean of all possibility whether of manifestation or non-manifestation is represented by the blank surface of the paper which at the same time interpenetrates and transcends the indefinite extension of the finite universe represented by the diagram; this unlimited surface is unaffected by the extension or abstraction of the diagram, which has no position. Each radius, spoke, or ray represents the whole being of an individual consciousness, its interesection with any circumference the operation of this consciousness as that level of reference; each such point of intersection forming the centre of a minor "world," which must be though of as a smaller circle struck about its own centre on the inner surface of the sphere of which the diagram is a cross section, in a plane, that is, at right angles to the radius of ray that connects the unique centre with the point in question.

This unique centre is, like the whole diagram, without position in its ambient, "position" having a meaning only upon or within the circumference; and just as this ambient is unaffected by the presumption of a centre with or without its dependent radii, so the

properties of the unique centre once assumed are unaffected by the extension or substraction of radii. And as the indefinitely numerous points which constitute the surface of identifinitely numerous concentric spheres represent the points of view of individual knowing subjects, so the unique points of view of individual knowing subjects, so the unique point from which all radii proceed and to which all coverage represents an omniscient, *supra*-individual consciousness, metaphysically the First Principle theologically God in his intelligible aspect, that of the Supernal Sun, or light; while what we have called the ambient, at once immanent and transcendent, represents the Godhead or Divine Darkness. Strictly speaking, the diagram should have been drawn, not in black on white, but in gold against a black ground, and it is thus in fact that the Vedic *jyotiratha*, "the chariot of light" (=Biblical "chariot of fire"), and its wheels are conceived.

In such a diagram it is obvious that for every point on the outer circumference there is a corresponding and analogous point on the inner circumference, with only this difference, that on the inner circumference the "points" are more closely "packed." If the circumference of the inner circle be reduced, the same condition holds good. In such reduction, there can be no momentat which the "points" of which the circumference (or spherical surface represented by it) is composed can be thought of an annihilated; we can only continue to think of them as more and more densely packed, and finally coinciding in a unity without composition. In other words, all of the radii, all individual principles, and in their total extention, are represented at their common centre in principio, in an inconnumerable principle(tattva) which is at the same time an altogether simple substance (dharma) and possest of a multifarious nature (svabhava); a single point, yet for each. radius its own and private starting point.

In just this sense," The notions of all created things (*Kavya*=Kavikarmani) in here in him, who is as it were the hub within the wheel (*cakre nabhir iva srita*, RV.VIII, 41, 6). Similarly RV.X, 82,6 " inherent in the nave(1) of the Unborn, in which insist the several words as one" (*ajasya nabhau adhi ekam arpitam yasmin visvani bhuvanani tasthuh*) ; or aja may be rendered by "Goat", the reference being to the Sum as Visvakarma, the "All-maker," in either case. As to

the rendering of Kavya by" notion of all created things": Vedic Kavi is " poet" in the sense of the original Greek, that is Philo s sense and as the word is applied to god in the New Testment. It is as creator" that the term Ikavi is used of the Sun,Agni and other inRV.; while Kavya, cited above from VII, 41, 6 is not as in the later rhetoric merely a "poem" but "whatever is made by a kavi", whether by way of generation of art. If the word kavya inthe sense of "poem" of art. If the word *kavya* in the sense of "poem" also implies a diction, expression and utterance, this corresponds of the Seholastic equation of radiones with λόγοι.

If the vedic *Kavayah* are in the certain sense the author of the suktas, it is rather as finders or inventors (in the etymological sense of in-vario,dis-cover) than as composer; theirs is the "prophetic" faculty; and the suktas themselves are of quickening efficacy; all of which is far removed from conceptions of authorship and "literature" now a days current. It is as kavi that the Sun "releases all things in their kind" (visva *Rupani pratima muncate*, RV.V,81 2), that is,"frees his comrades from the curse" (amuncant nir avadyat, RV. III,31,8), from the bonds of Varuna Varunat, RV.X,92,16), from the fetter of Death (Bandhanat mrtyor, RV. VII, 59, 2); and because by the mere act shining the supernal Sun thus releases all things from darkness to light, from potentiality to act, he is called, as Pusan, the "son of liberation". In him are allbeings, and the eye that oversees; intellect (manas), spiration (pranah), and noumenon (nama) coincident (samahitam, 'being in samadhi'); in him when he comes forth all his children enjoy (the fulfilment of their ends or purposes, by which their will to life is determined); sent by him, and born of him, it is in him that all this universeis stablished," AV.XIX,.53, 6-9; and in the same way as the person, or Man, He is called the "resort of all phenomena"(rupany eva *yasyatanam . . . purusam*, BrhU. III, 9, 16).

Thus, while the divine intellect and the ideas or forms or eternal reasons apparent to it are one simply *secundum rem*, the latter are at the same time manifold *secundum rationem intelligendi sive dicendi* (St. Bonaventura, I sent. D. 35, a.unie., q.3, concl.). As Plotinus expresses it (IV,4, 1)"The Highest, as a self-contained unity, has no outgoing effect. But the unity of the power is such as to allow of its

being multiple to another principle, to which it is all things."

What is represented in our diagram already presumes the diremption (dvedha, BrhU. I,4,3) of those that had been closely embraceed (*samparisvaktau*, ib.), that is, of knower and known subject and object, essence and nature, Heaven and Earth, as indicated by the remotion of the circumference from the centre. This diremption and divine procession (krama = *dvita, Taittiriya Pratisakhya*, XXi, 16) is coincident with the birth of the Son (Indragani), of Light (jyotis), of the Sun,"Savitr the creator, who releases the visible-forms of all things" (*visva rupani prati muncate kavih* . . . savita, RV. V, 81, 2); "by the se paration of the prior, the latter came forth" (parathamah . .krntatrad esam upara udayan, RV.X, 27, 23). In other words, the act of being implies by the words "I am that Iam," "I am Brahman" although entirely one of self-intention, be comes from anexterna l point of view the act of creation, which is at the same time a generation (prajanana) and an intellectual (*manasa*) *creation per artem* (tasta) and ex voluntate (*yatha vasam, kamya*); for the Son "in whom were created all things" (Col. I, 16), is also their from and exemplar, the whole occasion of their existence, "Exemplar means raison d'etre"; "Idea is the likeness of a thing, by which it is known and produced"; "Exemplar implies idea, word, art, and reason (*idea, verbum ars et ratio*); idea, with respect to the act of making; and reason, with respect to the act of complecting, because it adds the intention of the end in view. And because all these are one and the same in God, one is often said in place of another." From these definitions the reader will be enabled to judge of the propriety of the employment of the terms translation. It is accordingly that species and beauty are appropriated to the Son, whom as being the word, i.e. as concept, Augustine calls the "art" of God.

The Son or sun is thus the "single form that is the form of very different things" (Eckhart, resuming in these words the whole doctrine) all of which are in his likeness, as he is in theirs—but with this very important distinction necessitated by the inconnumerability of the unique centre, that while the likeness in the thing depends upon the archetype, the latter in no way depends upon the thing, but is ligically antecedent: "The model of all that is, pre-existent, He knows all generations (*satahsatah pratimanam purobhuh visva veda janima*), He

simites the Dragon; shining (or 'sounding') forth (pra..arcan) From Heaven our Leader, cattle-fain, as Comrade frees his comrades from the curse" (*amuncat nir avadyat,* RV. III,31,8). Here the divine providence is directly connected with the act of creation (consquest of the dragon, and release of individual potentialities from the darkness, duress, and deformity or evil of the antenatal tomb to light and operation). "Cattle" in RV. are unrealised potentialities of every kind, of which the proceeding principles desire to take effective possession. The terms "exemplar" and image," which imply in strictness "model"and "copy" can however be used equivocally, and for this reason a distinction is made between the archetype as *imago imaginans* and the imitation as *imago imaginato* (St. Bonaventura, I sent.,d.31, p. 11,1. 1,q. 1 concl.). A corresponding ambiguity is met with in Sanskrit, where the distinction must be made accrding to the context. As *imagoimaginans*, the deity is called "primordial omniform" (agriyam *visvarupam,* Rv. I,13,10), "the likeness of all things" *visvasyapratimanam,* RV.II, 12,29, cf.III, 31, 8, citedabove), "the omniform likeness of a thousand" (*sahasrasya pratimam visvarupam* VS.XIII, 41), "the counter part of Earth" (*pratimanam prthivyah,* RV. 1, 52, 13), "for everyfigure He hath been the form (rupam rupam *pratirupo babhuva*), that is his likeness that we should regard (tad asya *rupam praticaksanaya*), it is by his magic-powers (*mayabhih*) that He proceed in a plurality of aspects" (*pururupa iyate,* RV. VI, 47,18).

This likeness by which the Father proceeds is the sacrifice—"yielding himself up to the Angles, he expressed a likeness of himself, to wit, the scrifice, hence one says, 'prajapati is the sacrifice" (*atmanah pratimanam asrjataa, yad yajnam, tasmad ahuh 'prajapatir yajnah,* SB. XI, 1, 8, 3; where the relation of the one and them any is again involved, for the Father remains impassible, although in a consubstantial likeness (that of the "Year," ib XI, 1, 6, 13) sacrificially divisible. But while in these passages there can be no doubt of the priority of the pattern (*pratimana, pratima, pratirupa*), *pratirupa* in KBU. cited below is no less surely imago imaginatio; and although He is the model of all things no oneof them can be called his like, "There is no likeness (pratimanam) of him amongst those born or to be born" (RV.IV, 18,4).

The exemplary image, form, or idea is then a likeness in the prior sense of imitable prototype; in fact, "It is in as much as God knows his essence as being imitable by this or that creature, that He knows it as the particular reason and idea of that creature" (St. Thomas, Sum Theol., I, q. 15, a.2 c). An assimilation such as this need not imply alikeness of nature or mode; indeed, **minima assimlatio sufficit ad** *rationem exemplaris* St. Bonaventura, I Sent., d. 36, a. 3, q. 2 c oncl.). for example, if "He shines upon this world in the aspect of Person" (purusarupena, AA. H, 2, 1), If man if "made in the image and likeness of god," it does not follow that God as He is in him self is just like or of the same kind as a man, but only that the form or idea of man is present to his consciousness and being, and be it noted, there on equal terms with an amoeba. And it is in the same way that the human artist embodies the single form entertained in his intellect in other natures such as those of stone or pigment; the *imago imaginans* here as before being the formal cause of the becoming of the *imago imaginata*; as is implied in the dictum *ars imitatur naturam in sua operatione*, where *natura* is "Natura naturans, Creatrix, Deus."

F

Family and Kinship

The son here is of the type of the *dvyamusyayana*, referred in the Smritis, who is the son of both the fathers. the adopting the generative. The purely adopted, or infact the purchased, son, is indicated from the tale of Sunasepa, where the father sells his son, " Giving him (i.e. ton the father) a hundred, taking him (*i.e.* the son, Sunasepa) he (Rohita) came to the town" (Aitareya Br. VII. 16). This would indicate that the father was the absolute master of his progeny and could sell it; but this tale is a record of far by-gone period; and to find another instance of the sale of the sons by a father in the Vedic texts would be next to impossible. In fact, it has been asserted that ownership did not extend to the issues and the wife. unlike the cows and calves.

The daughter was not necessarily a matter of worry; she was free to to move about in fine attire and even could choose her partner of life by herself; "Arrive,' O goddess Dawn! like the *kanya*, well-preserved" (I.123.10). The love of the mother for the daughter can be seen from, "like a young grown upgirl, bright and well decorated by the mother" (I. 123. 11). At the marriage-procession.they were the chosen sight, and how pleasing they must have been is clear from the fact that the streams of rain (symbolically called the 'streams of ghee') are compared with them. ". . .like the kanyas putting on the auspicious marks to attend the marriage" (IV. 58.9 *kanyaiva vahatum etava u anjy' anjanah*). The comment in the *Aitareya Br.* that the daughter is a source of anxiety (cf. VII.13 *krpanam ha duhita*) is not due to lack of love for her; but apprehension. If she went astray she was helped to secret delivery, rather than forsaken (RV II.29.1 "Cast away from me

sin like a girl delivering secretly"); and this practice led to the further variety of the son called *kanina* (born of a kanya); or, as in the *Vajasaneyi-Sam.*, the *kumari-putra* (XXX. 6 in the context of the symbolic sacrifice, "To infatuation the *kumari-putra*". An intelligent daughter was even desired, "One who desires that a learned daughter, having a full span of life be born to him, should eat, with his wife, a mixture of cooked rice and sesame" (Brahadaranyaka *Upanisad* VI.4.14).

Some passages from the *Rgveda*, read without proper care, appear to suggest promiscuity: Thus "In his own daughter did the Father plant his seed" (RVI.71.5; X.61.6 "As the Father had lust for his Daughter, they both released the 'fluid (retas)"). These passages have been taken by scholars to indicate a social promiscuous custom in far away times; also there is the famous dialogue between the brother and the sister (Yama and Yami) where the sister asks the brother to have sex with her; and the brother objects to her desire. Even this has been taken to indicate the Vedic social behaviour to by-gone times. This out look was the product of the early studies of the Vedic texts; and lack proper comparative thinking. Many similar passages in the Rgveda and the other Vedic texts, however, point out that they were for a particular ritual purpose and had fertility as the basis. The relationship in these passages was limited to the ritual itself, like that in the ritual of the Horse-sacrifice or the ritual of the Vrsakapi. Out of the span of the ritual, the actors who performed the ritual had plain and normal relationship. In short, the persons acted forbidden sex in the setting of the ritual, which itself was believed to be on the level of the divine. The principle involved was that of *paroksa-priyatva*, which may be understood as "love of symbolic behaviour", which is common in the Vedic and other tribes. To see actual behaviour in such passages is not to understand them.

The Wife: The status of the wife in the new house was well-understood. As she arrived at her new house with her husband, people gathered to have a look at her and to bless her "This bride is very auspicious; come along, have a look at her and to bless her. "This bride is very auspicious; come along, have a look at her; after

bestowing good fortune upon her, return home'' (RV X.85.33). She was, now, the high lady of the new house; and this was the blessing given to her: ''Be the high-lady to your father-in-law, to mother-in-law'' to your sister-in-law, be the high lady to your brother-in-law (X. 85.46). The word *dampati* (actually dama+pati, ''lord of the house'') for both the bride and the bride-groom indicates that both had equal authority about the house. The word is used in the dual always, when the context indicates this human relationship.

The belief was that the girl was given to the family; hence, when the husband died, his younger brother could take her as wife. This is indicated by, ''As does the young widow take to bed her virile *devara*'' (X.40.2). But this was not just for lust. The legal texts, though compiled at all later period, make it clear that it was for begetting a son upon her; and this again was not for gaining any share in the property as such, but for the performance of religious duties. This must have been, however, a later adjustment, the original idea being that she became just the wife of the younger brother and it was the moral duty of the later to see to it that she was not uncared for. As the son was the most desired wealth in life, this special mode of getting one was practised. This was known as *niyoga;* and for it even another person could be appointed by the elders of the family.

But, in no case was the woman to have her own choice. In niyoga the practice was that after the signs of pregnancy the two participating parties would not indulge in the act again; and till the signs of pregnancy they had to unite only once every month in the period. The practice was later abandoned; but that was quite late, about 500 A. D. and, at this period, the unconditioned right of the wife to the property of her dead husband, or share of the family property, was acclaimed. The time and the practice of niyoga (they had to unite just before the sunrise and were forbidden to touch each other's mouth) shows that it was believed to be an auspicious act for social need; and it was on the lines of the ancient ritual of the Horse-sacrifice, believing that it was the divine aid for fructification. The *Rgveda* does not indicate union with any other person than the *devara.* This acceptance was done at the

funeral of the deceased husband by means of a simple ritual. The widow was made to lie by the side of the dead body of her husband, and then she was taken away by the hand by the devara ("Second husband" acc. to *Nirukta* III. 15, one explanation); he is not said to be her husband in the *Rgveda*l; he is only the one "who holds the hand the seeder"(X.18.8 *hastagrabhasya didhisoh*). The expression has also been taken to refer by some to the dead husband, who, in marriage, had held the hand, and with whom her relation as wife has now ended.

Festivals

No specific festivals are clearly mentioned in the Vedic texts prior to the Grhyasutras; and that period falls out of the present study. However, sacrificial sessions such as the Horse-sacrifice (already noted in the Rgveda I.16.3) or the Mahavrata must haven been occasions of great festivity. Actually these were annual event in the origin, prior to its embossment in the royal glory at the period of the Brahamanas. As already noted earlier, samana was a market-cum-fair, with a socio-economic ias. But the sacrifices had a sociao-religious bias. From this point of view, the word sam-hotra (un-noticed by scholars) has a special connotation. "In ancient times the woman went to the sam-hotra or the samana" (RV X. 86.16). Samhotra indicates sacrificial context (sam= hu, to sacrifice"), while samana does not, though associated with fire. Some ofthe reference to the samana are: "The great poetwearing auspicious garments, suitable for the samana" (said of Soma, RV IX.97.2);" the fire, the goer to the samana, has blazed brilliantly" (VII.9.4): this would indicate that in the samana fire was kept burning for the night;l "the quiver is the 'father of many' (i.e.arrows); and his stoutson (the long shaft) hisses in the *Samana* (VI. 75.5); This indicat esthe shooting competition.

This should give a fair idea of the social and festive nature at the *samana*. A point to be marked is that more reference to the samana in the *Rgveda* are to women; but the absence of the word patni in the context of the *samana* would indicate that it was not frequented by married ladies, or ladies of higher status. The women mentioned are of

the type of *agru, vra*, and the *general yosa*. The type of women that went to the saman a would be indicated from,"As a samana-woman does to a man having good physical form" (VII. 62.9). The *samhotra* wasa community ritual, in which the head of the grama was the main performer for the weal of the people. It is interesting to note that the only reference to samhotra in the Rgveda has the indication of a pronounced sexy ritual; this is the hymn of Vrsakapi (X. 86). The parallels in this hymn to the Horse-sacrifce are so striking that there is absolutely no doubt about its being a ritual for fertility prior to that the Horse-sacrifce. In both sex-act and sexy dialogue played a very prominent part; in the former it was the monkey kept for a year prior to ritual-sex and final immolation; in the latter it was the horse for the same purpose.

Fruits

Of the fruits the *urvaruka, karkandhu* (Zizyphus jujube) with its varieties the *kuvala* and the *badara* and the *pippala* are mentioned. The *karkandhu* and its varieties are not mentioned in the earlier texts. Fruits of some sorts were obviously known in the early Vedic period; for the Rgveda has; "O Deity of the forest! after partaking of sweet fruits to his content, a person walks off" (RV.X. 146.6). At another place it refers to taking off the fruit from the tree (III. 45.4 "As a person having a hooked stick takes out the fruit"). The surmise is irresistable that the early Vedic people did not have orchards; and knew only wild fruit. The *pippala* is also not a specially grown fruit (RV. I.164.20 "Out of the two birds one eats the sweet *pippala*"); and the karkandhu etc., are only wild fruit.

Honey is mentioned several times; and that the honey-bees were responsible for it was also known (RV. VIII. "The 'cows' (Soma-juice) are mixed with honey that is given by the bees", *saraghena madhva*).

Sugar-cane is mentioned; and the context is interesting. It comes in a love-charm: "I approach you, O'beloved one; with a fully stretched sugarcane, so that you may not hate me". But the juice is not

mentioned. The sugarcane is not mentioned in the *Rgveda*; but from the *Atharvaveda* (I.34.5 quoted above) and later it is mentioned (cf. *Mait, Sam.* III. 7.9 "His (Prajapati's) eye-brows are, indeed, the sugarcanes). It is not improbable that dried honey and evaporated sugarcane juice provided for sweetining purposes. There is, however, no mention of this process; and there is indication that honey, as it is or crystlized into what we may call sugar, itself was mixed, as has been noted above.

G

Ganapati

In consequence of the cultural exchange between the Aryan and the non-Aryan people of India, like some other gods and goodesses, *e.g.* Rudra-siva (also known as Pasupati, Bhutapati and Sankara), Visnu, Saptamatrikas, etc., who have been regarded orginally non-Aryan deities, Ganpati was also, in some unknown way, taken into the Aryan or the Vedic pantheon. Foucher, the celebrated French scholar, too seems to endorse this belief in the followiing words:

"For those more or less shapeless stones, those roughly carved pieces of wood or summarily outlined figiures in clay, all those totems or fetishes—once bathed in the blood of human victims and to day still smeared with minimum were so deeply rooted in an unfathomale past that the aristocracy of new gods, introduced by the immigirant Aryans were were compelled to adopt them in some form or other.

And it seems that had they notably compromised with the deep rooted religious trends of the aborigional population, the Aryans might have been regarded more strangers, and because of the composite social and religious developments, such factors could not be ignored. Foucher again emphasises this point when he says : " Had they not come to terms with them they would soon have found themselves estranged from the worship of the populace, and their priests deprived of gifts and followers.

Moreover, when Rudra-Siva etc., the offical gods of the non-Aryan population, gradually came to be worshiped by the upper classes of the society, then why not the Yaksas and the Ganas-Vyantara devatas

(constituting the Yaksas,Nagas and others) who were the primitive folk gods, and goddesses generally belonging to the esoteric sects, and mainly propitiated by the then lower stratra of the society. The author of the *Manusmrti* also hints at this point adequately.

Accordingly to Arvamuthan, through Ganesa-worship did not exists in the Vedic times in the present form, yet he was worshipped in an embryonic form in the *Rgveda*, as his names are associated with the Maruts-Rudra-Brhaspati- and Indra- concepts.

Geety also belives that Ganapati was Known to the Vedic people although he has not been mentioned in the assembly of the important Hindu gods and goddesses, most probably because Ganpati might then have been an unimportant village god and worshiped by the lower classes and the uneducated people. But a close study of the literary sources would disprove the contention of Getty that he was a good altogether insignificant.

Ganpati, who has been having various names and appelatons seems to be very much present in the Vedic age. Many of the aspects and traits of Ganesa are sufficiently indicated in Vedic literature and also verified by the later Vedic texts. From certain traits of Brahmanaspati or Vacaspati it seems that he was the Vedic form of our Ganapati (Ganesa).

There is an extremely significant verse in the *Rgveda* which not only hints at the Danti aspect of Ganapati but it also identifies, indirectly of course, Brahamanaspati with Danti (Ganapati). Tiksnasrnga, it is Known, also means sharp tooth. Now, Brahmanaspati, one of the Vedic epithets of Ganesa (Ganpati), is also described as "Tiksna-srnga." This verse, therefore, also identlfies Brahmanaspati-Ganpati with Danti (Tiksna-srnga) with grat authenticity.

The *Aitareya-Brahmana* also quite closely identifies Brahmanaspati with Ganapti.

An interesting *Rgvedic mantra*, while hinting at certain important characteristic of Ganapati, also indicates the identification of Ganpati and Brahaspati. Here, the deity is addresses as Ganapati—the Lord of the Ganas the king of elders; the Lord of the principles; Unique in

wealth; and the Seer of seers. Another verse in the fourth *madala* of the *Rgveda* adresses Ganesa as *prathama* (the first-one and it is also known from Subsequent literature that Ganesa has been adored as agrapujya.

The Brahamana-granthas also indicates the fact that Ganapati, Brhaspati, Vacaspati ; etc. were the different Vedic names used synonymously for Ganesa.

Skandasvamin, the spiritual preceptor of Harisvamin—wellknown commentor of the Satapatha-Brahmana (who is supposed to be alove in the Samvat 687), also clearly identifies Ganessa (Ganapati) with Brahmanaspati.

Besides the above-mentioned evidences, Ganapati has been identified with Ganesa by many other texts and authorities too. Murir identifies the Vedic Ganapati with the elephant-faced god Ganesa when he says that he was the Veda.

Ganas

We have already discussed the tribal political life of the *Rgvedic* people, a sort of praclass tribal republic, called Gana-s, living under several leaders or kings (rajanah) of whom one was the Jyastha Raja, i.e., Supreme king. The expression 'rajanah samitaviva explained by Sayana as kings in samiti may be taken to refer to the existence of a political organisation having a popular assembly and many leaders called raja-s. D. P. Chattopadhyaya has rightly pointed out: "Evidently the scholars who have discovered 'monarchy' among Vedic tribes are misled by the word rajan' . . . Even in the latest stratum of the Rgveda we come across the epithet 'raja vratasya' and this is a synonym for 'ganasya senanih'. This means nothing but the tribal chief," (Lokayata, Delhi, 1958). Thus he argues that the word 'rajan' does not always necessarily prove the existence of a monarchical from of government.

Gana, the technical term for a republic, is mentioned at least 46 times in the Rgveda, 9 times is the Atharvaveda and several times in the Brahmanas. This term is used very often in the sense of hosts with reference to Maruts and gods in general. The Maruts are noted as sons

of Rudra and so their gana is evidently a republic of a tribal unit. Their number was forty-nine ("ekonapanchasat Maruts vibhakts api gana-rupena iva vartanta", Tundya Maha Brahmana, xix, 14.2) or sixty-three, divided into seven groups, each having nine.

The *rc* refers to Brahmanaspati, invoked as 'Gananam tva ganapatim' and as 'Jyestha rajam' meaning 'Lord or leader of heavenly hosts' and King-Supreme' respectively. From this evidence we may say that the Vedic Aryans had been familiar with 'gana' -s, i.e., hosts of gods representing organised groups of people living under several leaders whom they called rajan-s, one of whom was the King Supreme. We have enough instances of *gana-s* of *devas* in the Vedic literature. ("Gana devanam rbhavah suhastah"). These divine ganas may be taken as reflections of human gana-s. The Av. (xix-22, 16- 17) speaks of 'gana' and 'mahagana'. Thus, we may rest assured that tribal groups lived an organised political life, not under any particular king but under many kings (rajanah). Prof. R. S. Sharma opines that 'gana' in Vedic literature was "a sort of gentle organisation, chiefly of Indo-Aryans" and "in most cases in Vedic literature', this term means "a tribal organisation". Griffith has rendered this term at various parts of the Rgveda as "an assembly of gods or men". But we may have little evidence of any deliberation of any Vedic gana. Jayaswal writes: "The hymns of the Rik and Atharvan . . . point to the fact that republican form of government in India came long after monarchy and after the early Vedic age.

But it is more likely that the Aryans of even the *Rgvedic* age when they had to fight out the pre-Aryans before settlement anywhere, engaged in a perpetual state of warfare, keenly interested in gaining cattle and others, grouped together and formed 'ganas'. The *rc* (Yuva sa maruto gana-s-tvesaratho anedyah/subham-yava-pratiskutah") speaks of the Maruts' Ganas in the sense of the army and troops. The sun is extolled in Av. As having the troops of Maruts under his command. Indra, the god of war is also described in the *rc* as the leader of the gana of Maruts (. . .gana-s-te). The Av. states that the troops of Maruts are invoked to come to the rescue of man. ("trayantam-imam, deva-s-trayantam Marutam ganah)". The ganas are described as equiped with swift steeds and weapons like bows, arrows and quivers.

In the rc (imam cha no gavesanam sataye sisadho ganam/arat-pusannasi srutah.) Pusan is invoked to satisfy the gana of men with the acquisition of kine as spoils of war. So we may say that as in other primitive societies, the Vedic gana was a self made organisation, each member being fully armed for both offensive and defensive purposes.

Jayaswal, the the pioneer writer on the republics of ancient India, however, means to say that the early Vedas knew only monarchy and republican governments were set up long after the early Vedic age; but our above discussion belies his theory, it rather proves that the tribal republics flourished even before the monarchical States. Jayaswal draws our attention to different republican constitutions, noted in AB. *viz.*, Bhanjya Svarajya and Vairajya. from the AB we learn that the kings of the Satvat people were consecrated to rulership of the Bhanjya type in the southern direction and the rules were called Bhojas. (“*Daksinasyam disi ye ke cha Satvatam rajano bhoyayaive te*' bhisichyante, ‘Bhoja' *tiyetan abhisiktan achaksata*”). Jayaswal says that “the ‘Bhoja' -s so called after their rulers, appear in later literature as a subdivision of the Yadavas whose earlier history we find as aleague of two republics called Andhaka-Vrsni-s. Now according to AB the Satvats which is the ancient name for the Yadavas were one of the peoples who observed the Bhanjya constitution.” “The Andhaka-Vrsni-s were in Gujarat. . .Gujarat is one of the ancient seats of Bhanjya; but it is likely that the Satvats had spread southwards, as the AB places them in the south”.

Similarly, Jayaswal speaks of *suarajyua*' as a peculiar constitution, noted in the AB, prevailing in Western India. (“*Etasyam pratichyam disi ye ke cha Nichyanam rajano ye apachyanam svarajyayaiva te' bhisichyante svarat ityenanabhisikstan achaksata*). The ruler was called ‘svarat' (self-ruler). From the TB we learn that a wise man, performing the Vajapeya sacrifies, attains svarajya ("*gacchati svarajyam-agram samanaanam prarayeti*"), that is, he becomes the leader of equals and thus attains leadership (jyaisthya). Thus, it is clear that the svarat after proving his merit. Evidently this refers to an election or selection of a President among the members of the gana. The AB speaks of such form of government among the Nichyas and Apachyas of Western India. The white Yaj. Veda speaks of svarat in Northen India,

("*svaradasyudichi*"). Dr. Keith, however, means by svarajya "self-rule". We may, accept it to mean a form of self rule, that is, autonomous tribal states.

The AB mentions another non monarchial form of government, 'vairajya' existing beyond the Himalyas in the north. ("*vairajyaya. . . udichyam disi parena Himavantam janapada Uttarakuravah Uttaramadra iti vairajyavaiva te' bhisichyante*"). Jayaswal rendered this term 'vairajya' as the 'kingles constitution", first without a king and secondary without a very distinguished king. In here are 'janapadas', people in opposition to the king mentioned as 'abhisikta' *i.e...*, anointed, whilst in all other passages of the chapter we find instead of them the rajanah or kings. According to Jayaswal, the passage of the AB means that "the whole country or nation (janapada) took the consecration of rulership. There is no doubt that this was a real democratic constitution. By way of example, the Uttaramadras and the Uttarakurus are given in the AB as observing this constitution. the grammatical literature mentions the Madras defined according to 'dis' constitution. The grammatical literature mentions the Madras defined according to 'dis or direction, which signifies that there were at least two Madras. The W. Yaj. V. however, speaks of this form of government not only in the north but also in the south. Prof. Altekar also maintains that the people called the Uttarakurus and Uttaramadras were 'virat'-s that the whole tribes were consecrated to rulership, and that Vairajya means' a kingless state'.

In has already been noted that the leader of the gana was given the title 'raja' even in the *Rgvedic* period, as evidenced by the terms 'ganapati' applied to Indra in the Rc. ("*Ni susida ganapate geanesu*") and in the rc ("Gananam tva ganapatim hava-maha") and 'Brahmanspati' in the rc. ("*Gananam tva ganapatim hava-mahe*") and 'Brahmanspati' in the rc. The Ganapati was evidently elected, as the Vidatha elected its priest, though of course, the Vedas are silent on this point. There is at least no vedic proof of the hereditory character of a Ganapati. The Gana practised some sort of primitive communism by distribution of equal shares among its members, as evidenced by the rc and AV., already quoted and discussed before. The Ganapati might have enjoyed special shares, though there is no Vedic evidence of it

and it may be noted that such was the practice among early Greek tribes. (George Thomson, Studies in Anc. Greek Society), and if he did, it is not unlikely that he accumulated wealth enough gradually to be recognised in the later period as a hereditary 'rajan'. The fact of voluntary offerings to Marut-gana ("*accha rse marutam ganam*") and to Ganapati (II.23.1) and the Vedic pharases like 'ganebhyah svah' and 'ganapatibhyah svaha' in Baudhayana Grhya-sutra leads us to assume that voluntary taxes were given to the human Ganapati even in the tribal society when the Vedic Aryans moved from one place to another in search of fresh pasture for their cattle. The TB ("Marutah esa bhavati annam vai Marutah") describing Maruts as grains showing distinctly the change of occupation of the Aryans into agriculture. the Rv. and AV. show the practice of singing and drinking among the members of the 'gana'.

The Vedic 'gana' was essentially a tribal republic, seving not only political but also social interests, and with little class-distinction. the leaders of the ganas, as already noted, took the title 'rajan' and it is more likely that these clan-republics were later replaced by monarchies. Sometimes monarchy was again dissolved and replaced by a new republic, as evidenced by Arrain from Megasthenes who refers to the establishments of the republic thrice. Only in the days of the Upanisads when new ideas prevailed in the religious world, political ideas also underwent a change and as a result monarchies with the importance of the Brahmanas and Ksattriyas more emphasised were attempted to be replaced later on in the post Vedic age by republics on the pattern of primitive republics of the Rgvedic age in which equality in political and social set-up was aimed at, but could not be materialised, as evidenced by the republics of the Licchavis and Sakyas and others in which, according to Prof. Ghoshal, "Ksatriya aristocracy ranked higher in the social scale than the Brahmanas and Ganapatis."

Now let us enquire into some units of political interest which appeared in India in the period of transition from the State of tribal policy to that of Monarchical Satates. We have already discussed how the centre of gravity of Aryan civilisation was shifted from the north-west of India to the Easter regions. In the Rgvedic age the cradle land of Vedic Aryans was located in the Saptasindhu region and the

Aryans spread in different places eastward up to the region of the Sarasvati-Drsadvati valley, the home of the Bharatas. In the later Vedic period of the Brahmanas and Upanisads the Aryans extended further eastward up to Berar and southward up to the Vindhya range and even up the kingdom of Vidarbha beyond the Vindhya. In the early Vedic age the Vedic Aryans organised themselves into tribal organisations, as those of the Bharatas, the Yadus, the Anus, the Druhyus, the Turvasas and others, who had no fixed geographical boundary or territorial basis. These tribes were still nomadic moving from place to place and their states had no fixed geographical location. There chiefs moved with their people, tribal in character. But in the later Vedic age, as shown before, things changed substantially for the consolidation of the Aryans and formation of monarchical states on a territorial basis. Hence arises the question of discussing different units having distinct role in the political life of the land, like Kula, Grama, Vis, Jana and Rastra.

Vedic geometry is one of the basic ancient disciplines of knowledge. Within Vedas all disciplines of knowledge merge their indentities into the single discipline of pure knowledge.

Part of single discipline of knowledge: One may approach the ancient discipline of Vedic geometry as part of the single discipline of pure knowledge.

Pure knowledge as single discipline: Veda means pure knowledge. Pure knowledge has self-organising power of the order of Nature. Studies of mathematical basis of Vedic literature reveal that Vedic seers were not only knowing four and higher dimensional spaces but also they had made great use of the same in organisation of the sacriptures. The unique success of Vedic scriptures lies in their organisations being in unison with the self-organising power of the knowledge content. Accordingly, knowledge and organisation of knowledge emerge to be two distinct disciplines of studies. The ancient discipline of Vedic geometry falls with the latter discipline of studies of organisation of knowledge to be in unison with the self-organising power of the pure knowledge.

Organisation as per the knowledge content: Ideal being achieved by Vedic scriptures is that their organisations are as per their knowledge

contents. Vedic literature preserves the knowledge of real four and higher dimensional words on format of represenative regular bodies of those spaces. The present introduction of study of ancient discipline of Vedic geometry is being confined to the organisation of knowledge on the formats of representative regular bodies of 4, 5 & 6 spaces.

Mathematical basis of knowledge and geometric formats of organisation of knowledge : Studies of mathematical basis of Vedic literature reveal that Vedic knowledge is organised on geometric formats. This unique achievement of organisation of Knowledge as per the self-organising power of the knowledge content makes the Vedic literature a class in itself and it can unfold from withmen with flourishment of the seed thought well preserved in the available Vedic literature.

Organisation of knowledge: Vedic seers made great use of the geometric formats of represents regular bodies of real 4,5, &6 spaces and as such the basic results of ancient discipline of Vedic geometry are well preserved in the organisations of the available Vedic scriptures.

Vedic geometric results at the organisational formats of Vedic scriptures : The ancient discipline of the Vedic geometry can be well reconstructed on the basis of the geometric formats of available Vedic scriptures The organisation of scriptures being, as per the self-organising power of the knowledge content, organised on the geometric formats, so Vedic literatiure need be approached scripture-wise.

Vedic literature need be approached scripture-wise: Each scripture need be taken as a self-contained scripture. With the identification of the geometric format of the scripture, the subject matter of study, most of the interpreted difficulties get solved automatically. For this search, naturally we have to go by the technique of self-feeding as much as that the organisation of scriptures and knowledge content of scriptures are to unfold sequentially the organisation feeding upon the organisational format.

Knowledge content need be approched in terms of the organisation of the scripture: Therefore, as a first principle the knowledge content

of Vedic scripture need be approached in terms of the organisation to the scripture. The pure knowledge *i.e.* the establishments of lord Brahma presented in Brahmpuram can be approached in terms of the organisation of the geometric format of the manifested idol of four head lord. Likewise, the enlightenment of Lord. Shiva preserved in Shivpuram can be approached in terms of the organisation of the geometric format of the manifested idol of five head lord and the enlightment of Lord Vishnu can be approached in terms of the organisation of the geometric format of manifested idol of six head lord.

Of the order of Nature: Each Vedic scripture, as such, need be taken up as of the order of the Nature as that the knowledge content as well as the organisation of the scripture would be of the order of the representative regular body of the concerned space, the subject matter of enlightment of the scripture.

Ancient Knowledge is of the order of Nature: The ancient Vedic Knowledge is of the order of the Nature as that the subject-matter of knowledge is the Nature itself and Vedic seers not only comprehead it fully but also successfully preserved the same by adopting the unique technique of organisation to run parallel to the knowledge-content. Accordingly, knowledge of 4 space stands preserved on rigid body of 4-space and so on.

Organisation of knowledge is of the Knowledge of Nature Rigid body of 4 space is the Nature's book of 4-space. Likewise, the rigid body of 5 space is the Nature's book of 5-space and so on. Accordingly, rigid body of 4 space as replica of 4 space minimature is the 4-space itself. Likewise, rigid body of 5 space as replica of 5 space miniature is the 5 space itself and so on. Therefore, the organisation of knowledge on geometric formats of rigids bodies of dimensional space is the knowledge of the Nature of those spaces.

Ancient discipline of geonmetry is geometry of the order of Nature Ancient discipline of Knowledge of Vedic geonetic being the study of the whole range of dimensional spaces, is of the order of the nature.

Gharma (Cauldron)

The Pravargya rite at the commencement of the sacrifice is of mystic importance. The milk is boiled in a cauldron called Mahavira and is offered to the sun. It is the head of the sacrifice. This Gharma (cauldron) is a divine pairing. It is a male generative organ. The two handles are the two testicles. The spoon is the highbone. Milk is the seed. This seed is poured in Agni, as the birth-place of the gods, a generation. Agni is the birth-place of the gods.

From Agni all gods come into existence. The sacrificer comes into existence from Agni, from the libation offered in Agni. His new and divine birth is composed of the *rcs yajus, samans* and *Brahman* and becomes immortal and attains to the status of a deity. The sacrificer like Agni becomes a deity and an immortal one. This is his new birth making him attain the immortality. He who knowing thus sacrifices according to the rite is born a new from the womb of Agni and the offerings, and participates in the nature of the three Vedas and the Brahman. He becomes immortal and is absorved in the deity (AB 1.22).

In the AB and KB we find the thought that the sacrifice is the Brahman and that by the performance of it one becomes immortal and divine.

Ghramsa

As a matter of fact, Charpentier rightly underlined that, if only from a phonetic point of view, Pi's conjecture is unsatisfactory (Utt p. 285, ad Utt 2.8). Hence, starting from the equivalence commonly alleged by the Jaina commentaries, *viz.* ghimsu = grism, "in the hot (season)" (cf. infra), Charpentier prefers to take ghimsu as "a loc. pl. ghrmsu, from ved. ghrams (sic), cp. pumsu- // (cp. massu)".

In favour of this etymology, it is true it could be argued that a gen. pl. appears to be at the origin of pa. gimhana (<gimhana (m) mase, Sadd V 1359, s.v. gimha (grisma); moreover it could be pointed to the common p. a. dvandva *hemanta- gimhisu,* undoubtedly a loc. pl., "in summer and winter". Nevertheless, Charpentier's suggestion is complicated and would need further justification (cf. L. Alsdorf, IIJ 2 (1958), 269; infra). As it is, it is an attempt to elucidate two questions,

one pertaining to grammar, the other to semantics: in both respects, there is an objection to be made.

First, it is generally accepted that *ghrams* (AV 7.18. sa; padap. *ghrn*) results infact from an haplology, from *ghramsas*. Secondly *ghramsa-* never denotes the hot season or summer, but refers to the sun's burning heat, or possibly sunshine which in the RV as in the AV is eventually opposed to snow or (bitter) cold; it. is fared, and the speaker seeks protection against it.

In contrast, Turners proposed etymology, economic as it is, appears to be quite plausible: for amg. ghimsu could well continue on o.i.a. ghramsa is derived. For the latter, Mayrhofer refers to ghrnoti (EWA 1364): ghrmsu, then, perhaps has the same (rare) suffix -su-known due to RV daksu-, dhaksu- (paroxytone, "brenned", AiG 2.2.926; from DAH), The adjective, with an original meaning "burning", might have evolved into the corresponding substantive, "the burning, the burn" (compare tapyatu, ved. "gluhend", TS "Glut", AiG 2.2.667; and IAL 5686, s.v. tapyatu-, hot, where Turner also alleges tapnu-, *cf.* AV. tafnu- "fever").

In fact, from a synchronic point of view, it might prove preferable to derive both ghramsa- and ghrmsu- from a base ghrams- (cf. AiG 2. 2 922): in which case ghrmusu- might from the start have been either an adjective or a substantive (cf. rsu- "nur im RV and nur im GPI.) 'Glut' oder 'Strahl'; indu-, vidhu . . ., ib 476).

Whatever that may be, the above assumed connexion between v. ghramsa- and amg. ghimsu tallies perfectly with the oldest amg. data, as evidenced in two of the "senior" texts of the Svetambara canon, viz, the Suyagada (1.4.2.10) and the Uttarajjhâya (Ee 2.8c. = 36cv, JAS 10c = 38c), the exact meaning of which has generally not been fully grasped.

Suy I. 4 is the well-known chapter *itthi-parinna*, or instruction (s) concerning the (right monastic behaviour towards) women. It is written in that "old form of the Arya" which soon became obsolete so that many alterations crept into a number of passages, as shown in a masterly way by L. Alsdorf.

The lesson retained above for pada d results from a correction by Alsdorf, who points to the metrical defect of the vulgata text, scil. *ghimsu me vidhunayam* (retained in the 1978 JAS edition). Alsdorf rightly takes *ghimsu- vihunaya* as a compound, "heat-dispeller", i.e. "fan" (compare JAS, p. 51 n. 19, quoting Silanka *vidhunakam vyajanakam*).

Alsdorf's reading and interpretation have a double advantage: (1) the compound *ghimsu- vihunmayam* runs parallel with the three preceding tatpurusas (especially with udaga-haranam and tila-karanim); (2) as far as the meaning of the phrase is concerned, it is exactly to the point, whereas "give me/. /the jar to fetch water in /. /, or the fan when it is hot", as translated by Jacobi (SBE 45.277) following the commentaries, is neither really topical nor as vivid as the rest of the scene. Thus from a careful study of the text, with due attention paid to the prosodic pattern of the old aryas, it can be concluded that *ghimsu* was misunderstood practically since the beginnings of the commentarial tradition. Nevertheless, the authentic since the beginnings of the commentarial tradition. Nevertheless, the authentic lesson and probable original meaning "heat" of *ghimsu* can be deduced from a critical reading of the passage.

The evidence from Utt is of a different kind. The phrase in which ghimsu is set is a regular odd pada of a pathya sloka, recurring in the second lesson, which deals with the 22 *parisahas* or "troubles" which assail the ascetic: they are examined in turn, each in two successive slokas.

After the third *parisaha* viz. the attacks of cold (siyam), which from the subject of the 6th and 7th stanzas, the next two slokas warn against the misery resulting from "burning heat":

The commendators assign specialised meanings to *usina*-p., *paridahena* as well as to *ghimsu*; their explanations are reflected in Jacobi's translation: "If he suffers from the heat of hot summer, he should not lament the loss of comfort.

A wise man, suffering from heat should not long for a bath/. /or fan himself.

Gopatha Brahmana

The Atharvadeda was itself compiled, as we have shown, during the Brahmana period, presumably sometime about 2,700 BC. The Gopatha Brahmana attached to it was composed at a far later period; most probably after the Vaitana Sutra, as pointed out by Macdonell, which it clearly follows in its second half. Some passages are taken in its, from the Aitareya, the Kaushitaki, the Satapatha and even the Shavimsa. Although thus falling outside the Brahmana period (3000-2000BC), we treat of it here as it claims to be a Brahmana and is treated as such by later authors, being the only the attached to the Atharvaveda.

This Brahmana has been edited among others by Rajendralal Mitra in the Bibliotheca India Series and we base our observations on this edition. The Brahmana is divided into two parts called Purva Gopatha and Uttara Gopatha. There are five Prapathakas (chapters) in the former and six in latter. These contain from 39 to 65 paragraphs or Kandikas, the Purvardha having 135 and the Uttarardha 123, in all 258 Kandikas. These usually consist of five or six sentences which are often very long.

The style of the Brahmana is that of the other Brahmanas, involved and desultory. The language is not, however, similar to that of the other Brahmanas, being clearly modern and not Vedic Sanskirt, though Rajendralal thinks that the language is also the same, having the same archaic expressions and grammatical irregularities (p, 11 Intro.) The treatment of the subject is of the same kind as in the other Brahmanas, never detailed and systematic as in the Sutras, full of imaginary legends and fanciful explanations, always quoting the dictum of the Upanishads, "The gods hate the direct and love and hidden or occult."

The above legend though absurd is very interesting. In the first place, the legend shows that the Gopatha was written at a time when the Atharvaveda had advanced in popular estimation to the first position among the Vedas. Atharvan was Bhrigu, born from Brahman itself. In previous Vedic literature we find Bhrigu as a son of Varuna, one of the highest Vedic gods, if not the highest. Varuna here is born from Samudra, born from the three Vyahritis, born from Rigveda, Yajurveda

and Samaveda, which were born from Omkara, itself born from Altharvaveda. Atharvaveda is thus the first Veda from which the other three Vedas were born though Omkara. "Atharvaveda should therefore, be studied first by every student before he learns the other Vedas, thus, says Vyasa". Brahman the presiding priest, who before was to do his duty with the help of Rigveda, Yajurveda and Samaveda was now to be an Atharvavedin.

The directions assigned to the five subsidiary Vedas again are suggestive. Sarpa-Veda was born from the east. Probably the Nagas were found chiefly in the eastern parts of India. Pisachas and their allies the Rakshasas were found in the south, there being probably still cannibals to the south of the Vindhyas. The Asuras were in the west and Varuna was born of the western sea. They were also masters of Maya or illusion. Mayasura in the Mahabharata had such Mayas constructed in the court-hall he built for the Pandavas. Why Itihasa is assigned the north and Purana the headward direction is not imaginable. In the Chhandogya there is a mention of these Vedas as subjects of study; but they are not called Vedas and Itihasa-Purana is one subject and Sarpa-Devajanavidya is also one, while Asuraveda is not mentioned at all.

From the description of the Artharva ten Rishis of one, two and so on up to ten Riks and ten Arsheyas of 11 Riks and so on to twenty, it is, as said above, quite clear that there is here a description of the Artharvaveda as we now have it. what then is the necessity of Vimsat(20) Angirasa Rishis and ten Arsheyas and which is their Angirasa Veda is a riddle. The order of these Riks is here reserved. We have first Rishis of 16, 15, 12 Riks and then of one, three, four, five, six and seven Riks. "From it the word Janat was produced and by reciting this word you have all the merit of reciting the Angirasa Vedas." This Veda went above' perhaps shows that this is a heavenaly Veda not to be found on a earth and the world Janat alone survives of it and it is enough for securing the merit of reciting the heavenly Angirasa Veda.

Having discussed this legend of the birth of the Atharvaveda in detail, we may glance over the succeeding contents of the work. We

have first the glorification of Om and of Gayatri in the remaining of the first chapter. The second treats of the duties of Brahmacharya. A period of twelve years of each Veda is prescribed; but a lesser period according to one's capacity or weakness is also allowed. The third begins with how the Hotri should know Rgiveda, the Adhvaryu Yajurveda and the Udgatri, Samaveda, while the fourth, Brahman, should be one versed in Atharvangirasas. Various imaginary legends are then given about priests. In Khanda 18, we have a detailed description of how the sacrificial animal is to be divided among the priests and others.

Gotra-System

The *Apri-suktas* are the hymns for the propitiation or reconciliation of certain deities, demons and certain personified objects connected with the sacrifice. There are ten such hymns in the RV *Samhita* and they have quite a definite use at animal sacrifice. They all contain eleven or twelve verses and Agni is invoked in them under various names, that he may bring the gods of the sacrifice. In the fourth or fifth verse the priests are invited to strew about the sacred grass, on which the gods are to sit down in order to receive the sacrificial gifts. Certain goddesses are regularly invoked in the hymns.

The *Apris*, again are the most important clues for the pre-*sutra* history of the *gotra* system because they supply us various differences in ritual and social practices. In these hymns there occurs in the second stanza an invocation either to Tanunapat or Narasamsa, or else to both in separate stanzas, clearly intended as alternative to the *gotra* of the sacrificer. In the sutras, again, the prescription is laid down that certain *gotras* worship the one deity, and the rest the other. Unfortunately the various sutras do not entirely agree among themselves in the distribution of the gotras between Tanunapat and Narasamsa.

Schwab (*Altindisches Tieroprer*, p. 91), Hillebrandt (*Ved. mythologie* p. 102) and Keith held that in the end the tradition of the Jamadagni-family prevailed, and their invocation of Tanunapat was accepted by all the families, except that the Vasisthas remained faithful to Narasamsa. This is presumably derived from such passages as

Asvalayana Srauta Sutra 3.2.6-8 where RV.X.110 is prescribed for all families other than the Vasisthas and the Sunakas. It is necessary, to remark, however, that even when the Jamadagni-hymn was used by other families, those who normally invoked Narasamsa were expected to substitute a Narasamsa verse for the second verse of the hymn. Brough points out, therefore, that there is thus, not sufficieent evidence for the conclusion that the invocation to Narasamsa did in fact tend to die out. "Rather, the variations between the sutra prescriptions would seem to point to differences, possibly local in the degree of stringency with which the customs were observed; and it is certainly possible that a reformist tendency was at work in the later days of the sutra peiod".

The situation of the Apri hymns in the RV.

We can thus see that for the history of the gotras, it is important to note that the sutra authors recognised the application of the various Apri hymns of the RV. by the gotras of their own time. Asvalayana, (3.2.6.8) for example, adds to the prescription given above, "Yatharsi Va", that is to say, "alternatively, the Apri hymn of one's own particular Rsi (-family is used", and the commentator Gargya Narayana quotes in illustration the first words of the ten Apri hymn from the RV. ascribing to each one of the gotras. Max Muller drew attention to the fact that there are in the RV. ten Apri hymns, attributed to authors of various families, and scattered more or less evenly in the ten books of the RV.

Of these hymns, the first two contain verses addressed both to Tanunapat and to Narasamsa. Those of Grtsamada, Atreyas Vasistha and Vadhryasva have Narasmsa only; and the other have Tanunapat only. This agrees with the *sutra* prescriptions very closely. whether the rsis mentioned were real authors or not, it is certain that the hymns in question were the special property of the families to whicht hese seers belonged, i.e. the Kanvas, Gautamas, Agastyas, Sunakas, Visvamitras, Atreyas, Vasisthas, Kasyapas, Mitrayus and Jamadagnyas. Max Muller drew the conclusion that at the time of the final redaction of the RV., these ten families considered it a matter of moment that their own Apri hymns should be included. It is possible it go a step further and to see in the occurrence of the *Apri* hymns strong evidence for a theory "that

the clandescent was continuous from Rgvedic times" and that the gotra of the Vasisthas, for example, as we know it from the sutra-accounts is the lineal descendant of the Vasisthas of the seventh book of the RV. If we take into account the status of gotras of the sutras-lists, it seems very much more likely that these books are to be considered the proprety of clans rather than of families in the naarrower sense. In other words, we must understand the Vasisthas ans the others to form the whole of the Rgvedic society—at least in so far as the Brahmanas are concerned—and not simply individual families. It would be quite in accord with the picture of society in the RV. if we assume that the hard and fast differentation into Varnas had not yet set in its later mould, so that in the real sense Ksatriyas and commoners could be considered as members of the same clans as the Brahmanas.

The family-*Mandalas* II to VII with VIII (a slightly later addition), from the kernel of the *Rgveda* collection. It appears probable, therefore, that the clans, to whom these *Mandalas* belonged, formed the main part of the society in which the collection was made. The second Mandala is the collection of the Grtsamadas, who correspond to the Sunakas of the sutras lists, as may be seen from the recital by the latter of the name Grtsamada in their Pravara. The third book belongs to the Visvamitras, the fourth to the Vamadeva Gautamas, the fifth to the Atris, the sixth to the Bharadvajas, the seventh to the Vasisthas and the eighth to the Kanvas. Thus, in earliest stage of the formation of the RV., we find represented seven of the eighteen exogamous clans of the sutra lists. This, coupled with the continuity of usage noted in the case of the *Apri* hymns, tells very strongly against the view that the later gotras were formed from ritual associations, which as Shri S. V. Karandikar believed, only came into being in post-Rgvedic times.

In the *sutras* we find that a distinction is made between Bhrgu and Angiras groups of *gotras*, and the remaining *gotras*. The arrangement of the early family-books in the *RV.* also shows a rather striking symmetry. The Grtsamadas of *Mandala* II are the sole representatives of the Bharadvajas and the Kevala Angirasas represented by the Kanvas. On the other hand, Books III, V and VII belong to non-Bhrgu-Angiras *gotras*. Probably, therefore, this alterating arrangement of the Mandalas was intentional, and the distinction

between Bhrgu-Angiras Brahmins and others was important from very early times. The distinction seems to have continued in force for a very long time, and there are numerous traces of it in later ritual literature.

Grama

'Grama' is a village, constituting a number of families (kula-s) became a larger unit in both the social political life of the land even from the Rgvedic period. The Aryans, so long leading a nomandic life gradually settled in particular territories and thus built so many 'gramas', comprising so many families with agriculture as their main occupation. Even while they were moving from place to place, they had 'gramas', as reflected in the rc (*"Yad-anga kva Bharatah samtareyu-r-gavyan-grama isita Indrajutah"*) which describes the Bharatas as consisting of grama-s seeking cows. Timmer explains 'grama' as 'horde', the armed force of the tribe which in war fought in the natural divisions of family and family (Alt. Leben pp. 159-60).

There is no trace in Vedic literature of ownership of land by the community of cultivation by the community. (cf. also Vedic Ind.) Rather individual tenure of land is indicated by the hymns of the Rv.—(*"kestrasam dadathu-r-urvarasam dhanam"* also by vi, 20, 1—*"tamnah sahasra-bharam-urvasam"*) in which 'kshetrasa and 'urvarasa' are used in the sense of one who had gifted fertile land ("sasyadhyanam bhuminam sanitaram sambhaktaram"—explained by Sayana). Elsewhere Indra is invoked as lord of fertile land in the rc. ("A yahima Indavo" svapate gopate Urvarapte/Somam somapate piva"). Sayana explains this rc as '*sarva-sasyadhya bhumi-r-urvara,* tasyah pate he Indra". The epithet 'urvarapati' of Indra is evidently a transfer of a human epithet, urvara-pati. Conquest of fields (ksetrani sam-ji) is often referred to in the Samhitas. In the Rgvedic period this individual tenure is to be taken in the sense that a family might have lived together with undivided shares in the land. The head of the family was rather the manager of the family and all the individual membuers enjoyed their produces jointly. Fields and houses are discussed as wealth in the /chand. Upa. ("ayatanani"). The SB, shows how Visvakaraman Bhauvana was taken to task for offering land as fee to

the priest Kasyapa and thereby implies that "land was no doubt even then a very special kind of property, not lightly to be given away or parted with". Some village were close together, while others were far-off, joined by roads (Chand. Upa). The SB suggests material prosperity of villages by referring to robbers being attracted to their wealth. The villages were generally open, but sometimes forts (pur) were built inside them. Large villages (mahagrama) are also heard of a existing in the later Vedic period.

Zimmer maintains that the grama was a clan standing midway between the family and the tribe which according to him, was the Visah. But Hopkins (Religions of India), points out that 'Zimmer is inaccurate in identifying the tribe with Vis. It is the clan, a division below that of the tribe (Jana)". Macdonell and Keith think that "the Grama may, however, perhaps be regarded more correctly as an aggregate of several families, not necessarily forming a clan, but only part of a clan (vis) as is often the case at the present day." A village might contain a whole clan but probably it contained at most a section of a clan. By family is meant a Hindu joint family but the extent to which such families existed and the number of persons included can not even be conjunctured from the available evidence. (cf. Sahrader, Prehistoric Antiquities).

The term 'gramakama' occurs frequently in the later Samhitas. Hopkins thinks that 'grama' here means 'herd of cattle'. But in spite of the spirit of the SB noted above, opposing the offer by the king of any land to the priest, we may consider the offer by the king of any land to the priest, we may consider the offer by the king of any land to the priest, we may consider the view of the authors of the Vedic Index, that there prevailed "the practice of the king's granting of his favourites has royal pejorative under villages so far as fiscal matters were concerned. Latter the idea developed that the kind was owner of all land and parallel with that idea the view that the holders of such grants were landlords. But of either idea there is no vestige in Vedic literature beyond the word 'gramakama' which much more probably refers to the grant of regalia than to the grant of land, as Teutonic parallels' show. "But it is hard to accept their view that "such grants probably tended to depress the position of actual cultivatiors and to turn

them into tenants.''

Of course, they admit that they (such grants)'' can hardly have had this effect to any appreciable extent in early times.'' We have already noticed that instead of the community as in earlier primitive societies, the individuals owned land, when the Aryans settled in a particular place and formed a grama, a permanent settlement. If so, some of them were actual cultivators and owners of land and others, mere tenants. The authors of the Vedic Index admit also that ''the village no doubt, as later, included in its members various menials, besides the cultivating owners.'' However, the economic importance of village is proved by the wealth in the shape of cattle and grains which these possessed. The fact that in the evening the cattle regularly returned to the villages from the forests, as referred to in the Rv. ''*Gava iva gramam* . . .'' and MS., iv. '1, 1 proves the peaceful life of the villages, at least under normal conditions of life. We have already discussed that anti-social elements like ogres, man-tingers, thieves, murders and robbers came from the forest areas to snatch off the wealth of the villages, as clearly stated in the SB. It is difficult to decide wether originally the village was established on the basis of kinship or that its leader was the head of the agnatic group.

The authors of the Vedic Index say that the village'' can hardly be said to have been a political unit. The village, no doubt, as later, included in its members various menials, besides the cultivating owners and also the Brahmanas and Ksatriyas who might hold interest in it by royal grant or usage without actually cultivating land, such as chariot-markets, carpenters, smiths and others, but they did not presumably in any sense form part of the brotherhood. (cf. Baden Powell. *Indian Village Community*). But the importance of the village as a political institution, at least as an administrative unit cannot be denied. The king's share in a village is clearly stated in the AV. and this fact is admitted by the learned scholars. If so, it proves the role of the village as an adminstrative unit and it belies the assumption of the ownership of the entire village by the villagers alone.

Besides, the careful measurement of the fields and of the boundaries of the village, as noted above, proves indirectly the working

of the village as an administrative unit. The learned authors (*Ibid.*, p. 247) adnit that "at the head of the village was the Gramani or a leader of the village who is referred to in the Rgveda—"*Sahasrada Gramani-r-agram-eti*") and often in the later Samhita-s and the Brahmana-s. The term '*gramanithya*' meaning 'the *rank of gramani*' is found frequently in the TS Kathsam. Vaj. Sam. TB; SB, and Bh. Upa. Zimmer regards the Gramani as having and had military functions only and he is often connected with the Senani, leader of the army. But the learned authors of the Vedic Index opine that, "there is no reason so as to restrict the sense: presumably the Gramani was the head of the village both for civil purposes and for military operations." Whatever be the functions, there is little doubt that the Gramani exercised some executive powers as a representative of the king. In many places he is described in the Brahmans as playing a prominent role in the coronation ritual, as one of the Ratnins, explained by Indian commentators as "*gramanam neta* "implying thereby that he was the elected head of the village. That he was ranked with the *Suta* (Charioteer) as one of the Ratnins, as elected in the SB given below shows that he was either elected by the people of the village of he acted as an officer of the king. The passages of the SB, referred to are quoted here from the translation of J. Eggeling'.

Zimmer's view that the Samiti was composed of all the people, primarily the Visah deserves consideration. On the basis of the rc. (*Saijjanena sa visa sa jamana sa puturai-r-vajam bharate dhana nrbhih/devanam yah pitram-avivasati sraddhamana havisa Brahmanaspatim*") he argues that "a people was divided into cantons (visah), cantons into joint families or clans, or village communities (Grama, Vrjana), and these again into single families." He thinks that the four divisions are reflected in the passage in question by Jana, Vis, Janman, and Putrah or sons, and argues that each village community was orginally founded on relationship." But the authors of the Vedic India opine that "it is very doubtful whether this precise division of the Jana into several vis may be regarded as probable, for it is supported by the evidence of another passage of the Rgveda which mentions the vis as a unit of the fighting men and thus shows that as in Homeric times and in ancient Germany, relationship was deemed a good

principle of military arrangement." The rc may be quoted here: "*Eko vahunamasi manyavilito visam visam yudhaye sam sisadhi.*" This is a prayer to Mayu to sharpen the power of different units of fighting men, known as vis for success in a fight.

But the relation of the Visah to the grama or gotra was uncertain. Zimmer admits that "neither grama nor Vrjana has the special sense of a subdivision of the vis when used for war, both words only denote generally an armed host. He finds other designations of the village host in Vra. ("*visyava vrah*") and in Vraja' (: *kulapa na vrajapatim charantam*": and AV; vii, 72, 2)". But the term 'Vra' is of extremely doubtful import, (cf. Pischel, Vedische Studien,) and the term 'Vraja' has no reference to war. Hence, it is verry difficult to decide whether the vis as a subdivision of the Jana is to be considered as being a local subdivision (canton) or a blood kinship equivalent to a clan, while the relation between the vis and the grama or gotra is quite uncertain. the grouping of the visah alongwith the '*sabandhun*' or relatives in the AV. and Rv.x.91.2 does not help us to draw any definite conclusion. If the Vis be regarded as a local division, then no doubt the grama must have been a part of a district; but if a Vis was a unit of relationship, then a grama may have contained families of different Visas or may have sometimes coincided with a vis or have contained only a part of vis. The authors of the Vedic Index, after discussing the term 'jana', concluded that "it may be that Vis sometimes represents in the older text what later was known as the Gotra." The 'Gotra' or clan included all those who claimed a commoin ancestor. The Gotra may be regarded as roughly corresponding to the Latin 'gens' and possibly the vis may be the equivalent of the curia and the jana, of the tribes. Gotra, Vis and Jana may be corresponding to "the Vis, Zantu and Daqun of the Iranian world, where the use of vis suggests that in the Indian Vis a relationship based on blood rather than locality is meant—and perhaps even in the vicus, pagus and civitas of the old German polity described in the Germania of Tactius.

The rc mentions '*grhe grhe*', '*janam-janam*' and implies thereby their separate distinct character. Another rc ("*Indra-Varuna yuvam-adhvaraya no vise janaya mahisarma yacchatam*") refers to 'Adhvara', 'vis' and 'jana' with a prayer for 'sarma', explained by

Sayana as 'house' or 'pleasure'. Macdonell and Keith think that "possibly, too, another passage contrasts the adhvara or family sacrifice with that of the Jana or Vis rather than, as Zlmer thinks, the village with two larger units." But they have pointed out that the king in the Vedic period maintained a fire, as "a sacred fire of the whole tribe" and that "there is no sure trace of any intermediate cult between that of the king and that of the individual householder". Elsewhere after discussing the term 'Vis' they think that "it is, at any rate, possible that the 'vis' may in some cases have been no more than a Gotra or clan or different clans may sometimes have made up a vis, while Grama is more definitely, perhaps, a local designiation."

Let us scrutinise the term 'vispati' and its significance. This word is equally puzzling to us. Zimmer holds that in its strict sense it denotes the head of a canton but he admits that there is no passage requiring this sense, the only one quoted by him (Rv. 1.37.8) being certainly indecisive." Keith also opines that "the vis was not a normal unit for purposes of government, for the term 'vispati', lord of vis, has not in any passage the technical sense of 'lord of a canto'. But the word 'vispati. used in the rc suggests distinctly his authority of a king like that of Maruts, source of fear to the earth. Sayana has also explained it as "*prajapalako raja*", i.e., a king, protector of the people when old gets afraid of his enemies. Hence vis of this rc may be taken as 'people' and Vispati as the king. The rc is also a clear proof of the fact that Vaspati has been used in the sense of a king, 'lord of the subject-people (visam). Sayana has also explained the expression in the same sense- "*prajanamatisyena palayitaram*". Vispati, as chief, of the Vis (i. e., people) has been clearly referred to in TS which is cited and translated here: *Iha manah ityaha praja evasmai samanasah karotyupa preta Marutah sadanava ena vispatina' phayamum rajaanam-ityaha Maruti vai vid-jyestho vispati-r-visai-vainam rastrena samardhayati,*" tr. 'mind here, he says, verily he makes the people of one mind with him. Come hither, O ye Maruts, with this lord of the people against you king, he says, the people are connected with the Maruts, the lord of the people is the highest, verily he unites him with the people and the realm." Elsewhere ("*asyam visyasmin rastre mahate' ksattraya . . .mahate janarajyaya*"—tr. "in this form this kingdom, for great

lordship . . . for great rule over the people" . . .) the Bharatas are addressed and the term 'vis' means no doubt 'folk' or people.

The learned authors of the Vedic Index, however, suggest that Vispati in the rc (VII, 55, 5—"*Sastu mata sastu pita sastu sva sastu vispatih*") may be taken in the sense of the "Lord of dwelling", as in many other passages (also in the AV., iv, 5, 6). Here the mother and father of a maiden the dog, the Vispati and all the relatives and the folk around (*abhito janah*) are to be lulled to sleep in order to allow her lover to approach her. Evidently in a joint family the Vispati might have been the head of the entire dwelling, quite different from the parents of the girl, e.g., a grandfather or elder uncle. The term 'jana' of this rc evidently means the folk or people around, over and above even the relatives of the girl. Thus from the above survey we fail to distinguish the vis from the Jana and to be definite about their relation in the political set-up of the land.

In the later Vedic period the sense of vis is definitely restricted in some senses, to denote the third of the classes of the Vedic polity, the people or clansmen as opposed to nobles (ksattra, ksattriya) and the prests (Brahman or Brahmana). But this suggestion of the learned scholars about the strife between the Visah and the nobles and the priests goes against their suggestion, made elsewhere that the Visah may mean the peasantry on the basis of the later Vedic literature and that there was the strife between 'the peasantry and the nobles'. Dr. Saletore draws our attention to the passages of the SB which should be quoted here for further understanding: "And milk is the nobility and sura (liquor) the peasantry; the milk he purifies after purifying the nobilitay from out of the peasantry, for the nobility is produced from out of the peasantry." From this it is clear that nobility came out of the Visah. Again, in another passage we find that the nobility is produced from out of the priesthood.

Thus, these two studied together, give us to understand the position of the Visah as high as the nobility or the priesthood. The interlink between the ksatriyas and the Visah, instead of strike between the two, as suggested above, is proved by the following passage of SB—"verily the cups of sura—liquor are the peasantry (clan): thus were he (preist

or Adhvaryu) to draw (the cups) without interlinking them, he would detect the peasantry from the nobility and the nobility and the nobility from the peasantry and would cause confusion between the higher and the lower, and a failure of the sacrifice. he draws them so as to be inter-linked, and thereby combines the peasantry with the nobility and the nobility with the peasantry, for the prevention of confusion between the higher and the lower and for the success of the sacrifice." Thus, the later Vedic literature refers to the strife between the Visah and the nobility and also sometimes to their combination and coordination.

We may agree with Dr. Saletore who thinks that "the Visah was used in the Satapatha Brahmana in a general manner to prepresent not only the peasantry but all those who lived by trade as well". "The Visah representing the wealthier section of the people, it is quite natural, bred jealousy in the minds of the two higher classes, the priesthood (= the Brahmanas) and the nobility (= the Ksattriyas) and thus the Visah in the later Vedic society represented the third important section of the Aryan community. Thus the word 'Visah' has been used in the Brahmanas in the sense of common people, as opposed of two sections, Brahmanas and Ksattriyas.

Notwithstanding such causes of malevolent kings, the Brahmanas refer also to cases wheree the relation was cordial between the ruler and the ruled. The people paid taxes to the king willingly as a mark of honour in return of protection offered by him. The SB states that "whatever belongs to the people, the chieftain has a share." The relation between them was more cordial in times of distress or national calamity. The barriers of class or caste distinctions were relaxed in hours of dangers of difficulties, as evidenced by the SB—"A chief or a noble may eat from the same vessel with the people for the sake of victory". This was done evidently because the king knew fully well that he would come down to the level of the common people, if he requires that whole hearted sympathy to avert the national crisis. The TB testifies to the opposite picture that "the people are the deer and the State is barley." It implies that the comon people rendered immense services to the State both in times of peace and war so much so that the people enjoyed the blessings of the State and fed upon it. The king did definitely provide for the economic well-being of the common

people. Thus, we have little doubt that in the later Vedic literature the term 'visah' was used to convey the idea of common people.

Grammar

Vedic grammar has never till now been treated separately and as whole. Both in India and in the West the subject has hitherto been handled only in connexion with Classical Sanskrit. Hundreds of Panini's Sutras deal with the language of the Vedas; but the account they give of it is anything but comprehensive. In the West, Benfey was the first, more than half a century ago (1852), to combine a description of the linguistic peculiarities of the Vedas with an account of the traditional matter of Panini; but as Vedic studies were at that time still in their infancy, only the Samaveda and about one fourth of the Rgveda having as yet been published, the Vedic material utilised in his large grammar was necessarily very limited in extent. In Whitney's work the language of the Vedas, which is much more fully represented, is treated in its historical connection with Classical Sanskrit. Partly for this reason, his work does not supply a definite account of the grammar of the Samhitas as compared with that of the later phases of the language; thus what is peculiar to the Brahmanas or to a particular Samhita is often not apparent. Professor Wachernagel's grammar, which when finished will present the ancient language of India more completely than any other work on the subject, deals with the combined Vedic and post-Vedic material from the point of view of Comparative philology. Different sections or individual points of Vedic grammar have been the subject of separately published treastises or of special articles scattered in various Oriental and philological journals or other works of a miscellaneous character. It is advisable that all this as well as additional material should not be brought together so as to afford a general survey of the subject..

In view of the prominent position occupied by the Indo-Aryan branch in Comparative Philology and of the fact that the language of the Vedas represents the foundation of the subsequent strata, it seems important for the sake of clearness and definiteness that the earliest phrase should be treated as a whole independently of later

developments. The present work will therefore deal with the grammar of only the Mantra portions of the Samhitas; that is to say, it will embrace the whole of the Rgveda, the Atharvaveda, the Samaveda and the Vajasaneyi Samhita, but will exclude those portions of the Taittiriya Samhita. the Maitrayani Samhita and the Kathaka which have the character of Brahmanas. Reference will also be made to Mantra material not found in the canonical texts of the Samhitas, that is, to the Khilas of the Rgveda and the occasional mantras of this type occurring in the Brahmanas and Sutras. As the linguistic material of the Rgveda is more ancient, extensive and authentic than that of the other Samhitas, all of which borrow largely from that text, it is taken as the basis of the present work. Hence all forms stated without comment belong to the Rgveda, though they may occur in other Samhitas as well. From the other Vedas, such matter only is added as occurs in their independent parts or, if borrowed from the Rgveda. appears in an altered form, the source being in such cases indicated by an abbreviation in parentheses (as VS., TS., AV.). The addition of the abbreviation 'RV.' means that the form in question occurs in the Rgveda only.

Though the tradition of nearly all the later Samhitas has in a general was been guarded by *Anukmaramanis, Pratisakhyas,* and *pada* texts, its value is clearly inferior to that of the *Rgveda.* This is only natural in the case of collections in which the matter was largely borrowed and arbitarily cut up intio groups of verses or into single verses solely with a view to meet new liturgical wants. Representing a later linguistic stage, these collection start from amodernised text in the material borrowed from the *Rgveda,* as is unmistakable when that material is compared with .the original passages. The text of the Samaveda is almost entirely secondary, containing only seventy-five stanzas not derived from the *Rgveda.* Its variants are due in part of infferiority of tradition and in part to arbitrary alternations made for the purpose of adaption verses removed from their context to new ritual uses. An indication that the tradition of the Yajur and Atharva Vedas is less trustworthy than that of the Rgveda is the great metrical irregularity which is characterisstic of those texts. Of all these the Vajasaneyi Samhita is the best preserved, being not only guarded by

an Anukramani, a Pratisakhya, and a Pada text, but partially incorporated in the *Satapatha Brahmana*, where the first 18 books are quoted word for word besides being commented on. The Taittiriya Samhita has also been carefully handed down, being protected by an Anukramani, a Pratisakhya, and a good Pada text. The Maitrayani Samhita is not so well authenticated, having no *Pratisakhya* and only an inferior Pada text, of which but a single somewhat incorrect Ms. is known. Least trustworthy of all is the tradition of the Kathaka which lacks both a Pratisakhya and a Pada text. Moreover only one complete Ms. of this Samhita is known. However, the texts of the Black Yajurveda often agree even verbally, and the *Maitrayani Samhita* is closely connected with the Kathaka, the readings of the latter can to some extent be checked by those of the cognate Samhitas.

The inferiority of tradition in the *Atharvaveda* was increased by the lateness of its recognition as a canonical text. It contains many corrupt and uncertain forms, especially in Book xix, which is a later addition. The text is guarded by Anukramanis, a Pratisakhya, and a Padapatha. The latter, however, contains serious errors both in regard to accentuation and the division of compound verbal forms, as well as in other respects. The Padapatha of Book xix, which is different in original from that of the earlier books, is full of grave blunders. The critical and exegetical notes contained in Whitney's Translation of the Atharvaveda accordingly furnish important aid in estimating the value of the readings in the Saunakiya recension of the *Atharvaveda*. The *Paippalanda recension* is known in only a single corrupt Ms, which has been reproduced in facsimile by Professor Garbe and Blookfield. About one-eight or one-ninth of this recension is original, being found neither in the *Saunakiya* text of the *Atharvaveda* nor in any other known collection of Mantras. The various readings of the recension, in the material common to both recensions, are given in the critical notes of Whitney's Translation. The variations range from slight differences to complete change of sense, and textual agreement between parallel stanzas is comparatively rare.

H

Harmya-/Harmia

Most reliable is as usual, the St. Peterburg Dictionary which gives the following meanings: *"ein festes Gebaude: Burg, Scholss, Palast, Herrenhaus, Wohnhaus, Vorrathshaus; Gefangni*". First the general meaning is given (the invariant, in terms of modern linguistics), and then its different representations in the text (i. e., variants). The rest of the dictionaries arrange the meanings of this word in a different way. H. Grassmann: "(1) *Haus, Wohnstatte*; (2) *Hausgenossenschaft, Familie*; (3) *Kerker*" and (the adjective meaning being also admitted). M. Monier-Williams: "n., a large house, palace, mansion, any house or large building or residence of a wealthy person, *RVd & C. & C.*; a stronghold, prison, *RVV, 32, 5; VIII, 5, 23*; a fiery pit, place of torment, region of darkness, the nether world; m.f.n. living in houses". In the "Vedic Index" a following description of harmyhais given: "*Harmya* denotes the *Vedic* 'house' as a unity including the stability (RV VII, 56, 16. Cf. X, 106, 4) and so forth, and surrounded by a fence or wall of some sort (RV VII, 55.6; Geldner. *Vedisches Studien* 2, 278, n. 2, takes harmyesthah standing on a house'/RV VII 16/to refer to princes on the roof of a pface." Comparing these definitions, one can say that they are based on three different distinctive features: a firm construction, applied mainly to a house, a large one (the latter one resulting in a meaning like "place", "mansion" and so on), and a kind of *dwelling surrounded by a fence.*

As it is known from the modern archaeology, palaces and mansions did not exist in the times of the RV, because the Aryan tribes of that epoch were not leading a lasting sedate life, but were mostly moving

from one place to another (in contrast with the more ancient civilisation of the Indus valley). This extalinguistic consideration makes also necessary a new investigation of the meaning of the word *harmya*-in the most ancient text of the Indo-Aryan culture.

Harmya- is met in the RV 11 times as an independent word, and twice as the first member of a compound. Its distribution in the mandalas is as following: I 121, 1; 166, 4; V, 32, 5; VII, 55, 55, 6; 56, 76; 2; VIII, 5. 23. IX; 71; 3; X, 46, 3; 73, 10; 106, 5; 114, 10. So, it occurs both in the ancients part of the text, the "family-mandals" (thought it is absent in mandalas II, III, IV and VI), and in the later ones. Generally speaking, it is not a very frequent word.

It can belong both to the sphere of gods and of their worshippers, and that does not influence its meaning. In other words, harmya does not belong to the group of words connected with the circular exchange between the diety and its devotees, which changes the logical accent on their lexical meaning (the socalled conversives, e.g.: *yajniya*- "worthy of adoration" about—is not stylistically conditioned.

Semantic analysis of the passages containing the word *harmya*- gives grounds to classify them into two main types. The done which is prevailing is based on the invariant meaning: "a firm structure", "a firm enclosure", having sometimes a connotation of an obstacle surrounding the mythological subject who is supposed to overcome it. In the vague context of the hymns this invariant meaning is not always on the surface, but it can usually to revealed, if one refers to a wider fragment of the mythological stystem. The second type represented by a few examples can be defined rather negatively as having no explictly or implicitly expressed invariant meaning characteristic of the first type. The meaning that is usually attributed to it-" (dwelling of) a noble family", requires re-examination. Further, the whole list of the corresponding passages arranged according to the suggested classification will be analysed.

Henotheism of Doctrine

For a right understanding of the sukta, it is necessary to observe

that in the Culiku Upanisad 11 where it is designated as *anadvan* "she draught-ox", this animal is put on a par, or rather identified, with the Highest Being. Among the innumerable souls, this 'Atharvanic' text teaches, there is one God, whom the Atharvavedic proclaims as, *inter alia*, the *brahmacarin* (AV. 11, 5), as the skambha or frame of creation (AV. 10,7 and 8), as the sun (AV, 13, 1; 2; 3), as the remnant of the sacrificial food (AV 11, 7), as time (AV. 19.53; 54); as the purusa or primeval Man (AV. 19, 6), as the Isvara (the Lord; 19, 6, 4), as Prajapati (AV. 2, 1; 4, 2), as Viraj, the hypostatization of the conception of the universe as a whole and a female principal of creation (AV. 8, 9 and 10), and as the draught-ox. There can be no doubt that this text intends to identify the many and various important ideas representing the last and most general principles which had by a variety of sages and philosophers been assumed to be the foundation of all phenomenal existence.

These conceptions were however at the same time supposed to be of the utmost importance for those who aspire to the Highest Good. They are means of realising the ambitions of those men who by influencing them by the proper ritual technics or by identifying themselves with them by means of the right 'mystic' and ritual knowledge aspired to heavenly or divine existence. The man who proclaims this God, who is brahman and who *inter alia* is also the drught-ox, and who recognises him as the Highest, will eventually be absorbed in Him (Culika Upan. 20 f.).

This animal indeed yields milk (st. 4)— that is "highly desired objects as the inexhaustible results of a religious life" (commenary—in the world acquired by ritual and religious merit (sukrtasya loke). As is well known an and rogynous character is attributed, not only to deities presiding over vegetation etc., but also to Primeval and Highest Beings. It is the draught of life, Soma, itself—the "one who clarifies itself"—which "has filled the ox up formerly" and the fructifying gods Parjanya and the maruts who help to accomplish the process of 'milking'. The sacrifice, that is the save, is the milk; the author no doubt intends to say that the ritual act is a source of invigorating food and an abiding treasure (cf. e. g. RV. 4, 2, 5), and it is the daksina which brings about the milking. Thus, according to stanza 4 the drought-ox duly

offered in a sava-rite will with the co-operation of traditional divine powers gurantee the sacrificer's 'divinisation', just as he has also enabled the gods to leave their earthly bodies and to go heaven (st.6). Like the gods, man hopes to reach the 'navel of immortality', that is, according to the somewhat anachronistic explicating of the commentary, "the gate of final emancipation", and in any case of place "which is kissed by heaven and earth" meeting each other there (RV. 1, 185, 9), the omphalos indeed representing the point where the great axis of the universe reaches the earth which it connects with heaven. Thus the ox yields the fruits of the sacrifice (the milk); the 'milkings' which take place at evening, in the morning and about midday "combine" to exert their beneficial influence conjoinly (st. 12).

Twelve being the number of the days during which a Prajapativrata is to be performed and of the days of the diksa, i. e., of the preparation for ritual rebirth (cf. e. g. also TS. 5, 6, 7, 1), and the draught-ox being Prajapati (st. 7), the religious observance (cf. st. 2 and 6) required for a successful performance of the rite must continue for twelve days, on the understanding that the sacrificer knows that "there is brahman within", i. e., that he is aware of the fundamental transcendent power inherent in the rite. Brahman is one in nature with Prajapati and manifests itself as the ox (see above and compare the commentary). This seems to be the meanings of st. 11.

For an example discussion of, and an elaborate commentary on, this sukta, the present author may refer to a publication by himself on the Atharvanic savas and the relative Vedic texts which is to appear before long.

There has been some controversial discussion about the Atharvavedic 'hymn' 11, 7 which—to borrow the title given to it by Whitney and Lanman—is "to extol the remnant of the offering". Whilst observing that the Atharvaveda deals, inter alia, with subjects "provoking metaphysical disquisition so fleeting, disjointed, and unsteady, that it is a relief to reassure one's self . . .that . . . they have been pressed into the service of ordinary concerns" Bloomfield opined that within this sphere of (naive) conceptions arosa also the famous hymn 11, 7, to the *uchista-*, the leavings of the *brahmaudana*, "with

its momentary symbolic transfer of the highest divine or pantheistic attributes to an intrinsically most trivial ritualistic circumstance". "Univesal or special cosmogonic power is attributed . . . even down to the special features and implements of the sacrifice: . . . the hymn is nothing but a momentary symbolic transfer of the divine . . .attributes to a certain ritualistic feature made prominent for the time being". Referring for a more general and comprehensive criticism of the, in my opinion quite untenable, views of this meritorious scholar to a recent publication, I must especially object to the qualification "trivial", because the residue of an oblation was—as I hope to show further on—in the eyes of the ancient Indians a very potent and imprtant substance and by no means the insignificant remains of food which are no longer of any use. After Hopkins has considered the text as "the paralysing exteme of ritualistic reverence", Victor Henry, a scholar, who in spite of his great achievements in Vedic philology, not rarely failed to penetrate the mysteries of the ritual, spoke very depreciatingly of it: Ce fragment de *brahmana versifie est une glorification, grotesque a force d'hyperbole, . . . des 'restes' de la nourriture consacree soit aux dieux soit aux pretres officiants*) However, the very fact that the compilers of the Atharvaveda considered this text worthy to be inserted in their collection should prevent us from qualifying it as bizarre or ridiculous.

Himalayan Birds

Like wild animals, bird life has been one of the most varied and rich in the world science Rgvedic period. Of the total number of different kinds of birds known to man, nearly a tenth occurs in India. Among Indian avifauna, the Himalayan wild birds have got par excellence in their beauty and variety in the world. But unfortunately, in modern India, this most sensitive and vulnerable element of natural life—the Himalayan bird life is struggling hard for their survival. Some of them are on the verge of extinction and some have dwindled to precarious number. The depletion in the population of Himalayan avifauna is the result of ruthless hunting of birds, destruction of natural habitats, deforestation, and environmental changes arising from technological expansion in the fragile ecosystem of Himalayas.

This juncture, when the most beautiful Himalayan wild birds are facing survival problem, the new conservation ethic must be evolved in guiding man's relationship with the present Himalayan environment. Such a conservation ethic will have to be reiteration of the Vedic invocation to universal peace. So, it was felt both desirable and necessary to undertake the present study on some Himalayan birds and their conservation in *Rgvedic* India.

The environment and snowy ranges of the Himalaya have been referred to in the *Rgveda* (Rx. X 121, 4), though none of its highest peaks mentioned, for the simple reason that there were no means of advancing east-ward on account of the existence of the Eastern see, and exploration of the gigantic mountain range was more difficult in the days by reason of a low temperature having prevailed in Sapta-Sindhi and the lower elevations having been covered with snow. The peak of the *Mujavat*, where the '*Soma*' plant grew was familiar to the ancient Aryansas, as well as the Valley of Kashmir and the surrounding ranges of the Himalaya. The mountains of '*Sapta-Sindlulu*' have been described in one beautiful verse which being translated into English, stands as follows:

"The mountains stand immovable for aeons after aeons, as if their desires have been satiated and fulfilled, and hence they do not leave their places on any account, they are free from the decrepitude of old age, and are covered with green trees, looking green, and filling heaven and earth with the sweet melodies of birds."

The above fact was supported by H. F. Blandford. According to him—"In the early permian as in the post pliocene age, a cold climate prevailed down to low latitudes, and I am inclined to believe in, both the hemisphere simultaneously." The post-pliocene epoch being contermonous with pleistocene epoch, when man undoubtedly flourished on our globe, the designation of the year by the word "Him" or Hemanta (winter) in the *Rgveda* clearly points to the prevalence of low temperature in *Rgvedic* India.

We find evidences in the Rgveda of heavy showers of rain falling in Sapta-Sindhu during rainly season which lasted for three or four months covering the sky all the time with a thick pall of sombre clouds,

behind which the sun and the dawn remained hidden.

The rivers were in high flood, and the spill-water covered an extensive area. All these characteristics of the rainy season have now disappeared from Sapta-Sindhu (*Rgvedic* India), where the rainfall is scanty and the climate dry.

It would thus appear the there have been vast changes in the Himalayan uplands, water and climate of Ancient Sapta-Sindhu science the *Rgvedic* hymns were composed.

Some Better Known Himalayan Birds in Rgvedic India.

1. *The Falcon*: The falcon (*Falco peregrinator*) was known as "Syena" in *Rgvedic* India (Rv. VIII. 80.8). The falcom commonly known as 'Sahen' in Hindi is a powerful, compact, broad-shouldered bird about the size of a jungle crow. Adults are slaty black above with a black head end prominent cheek strips and pinky white or rusty red below. The female known as 'Syanika' in Rgvedic India is similar but larger than male. The extremely swift of the falcon has been referred to at several places in Rgveda (Rv. IV. 26, 27; 3 & 4; VII.56, 3, 64, 5; VIII.20. 10; 34, 9; 4; 89, 8; IX. 38, 4; 57m 3; 61, 21; 62, 4; 65, 19; 67, 14; 71, 6; 72, 3; 77, 5; X.92, 6: 127,5). It's prey consists cheifly of pigeons, parakeets and similar sized birds. During the breeding season pairs of this birds engaged in a great deal of spectacular aerial interplay, the birds darting and stooping at one another at breath-taking speed around the nesting cliff, often executing perfect looping—the loop turns.

In Rgvedic India, the 'Syena' was abundant and was refered to found singly or in pairs in mountain region in the haunt of his prey. The falcon were used for controlling the population of harmfull small birds, so, the high number of falcons were known as the symbol prosperity during *Rgvedic* period.

2. *The Eagle*: The eagle was known as Garud and Suparna in Rgvedic India (Rv. X. 149, 3). The Garud is known as the carrier (vahan) of Lord Vishnu. There were many species of eagle dwelling in the Himalayan region of Rgvedic India. The important ones which were referred to in Rgveda may be—Creasted serpent eagle (*Spilornis*

cheela); Mountain hawk eagle (*Spizaetus nipalensis*); Golden eagle (*Aquila chrysaetos*) and Himalayan greay-headed fishing eagle (*Ichthyophega nana*).

The Himalayan eagle is a strong bird with long wide wings and short fans tails. The bird has a very strong curved bill and a flat crown. While flying eagles have their wings turned upward or downward.

There are some evidences that the eagle (*Suparna*) was the inhabitant of Himalayan hills (Atharvaved V. 4, 2). In recent excavations at *Jatagram*, near the Asnoka's edicts of Kalsi, at the foot hills of the Himalayan range in Dehradun district, of the sacrificial altar of the Vedic period, in the shape of an eagle with outspread wings, is an important archaeological evidence in this connection.

The *Garud* (Suparna) had the special position in the life of Aryans. The ancient *Garud Purana* signifies the special position of the bird. Even today, the Garud is worshpped by people of modern India. There is a place named *Paksitirtham* in South India, where a legendary immortal pair comes at a regular hours every day to be fed by the priests. The people used to pay *darsan of* the very legendary *Garud pair*. Our neighbour countries have also realised the importance of an eagle (Garud). The Indonesia used to operate an airways named 'Garud Indonesian Air Ways'. The VIP plane which used to carry the president of Indonesia is named after 'Garud.'

3. **The Peafowl:** The peafowl *Pava cristatus* is mentioned Mayur and 'Sikhi' in the *Rgveda* (Rv. III, 45, 1). This fine bird is the national bird of modern India and is found in many parts of the country, even up to 5,000 feet in the Himalayas. This bird has been the part of our culture through ages. No other bird symbolises so may qualities—grace, pride, beauty and intelligence. In the Rgveda, it is mentioned that there were 21 species of *Mayur*, some of them were confied only in the Himalayas (Rv. 1, 191, 14). Some of the important kinds which were referred to in Rgveda may be—Himalayan pheasant or monal (*Lophophorus impejanus*); Koklass pheasant (*Pucrasia macrolopha*); Cheer pheasant or Chir (*Catreus wallichii*); Kalij pheasant (*Lophura leucomelanu leucomelana*) and Rd jungle fowl (*Gallus gallus*).

The peafowl (*Pava cirstatus*) is about the size of a vulture and the gorgeous ocellated train of the adult cock is, in reality, not a train but abnormally lengthened upper tail coverts. The hen is smaller, has no train and is sober, mottled brown with some metallic green on the lower neck. She is creasted like the coke. The dance of peacock is very popular to attract hens.

The common peafowl keeps in small flocks, generally composed of a cock and four or five hens, but it is sometimes found in groups of the same sex. The peafowl has a remarkably keen sight and hearing and is very wary. The peafowl is a friend of the animals which are hunted in the forest. When a peafowl sights denger it emits a series of calls which sound like a loud shrieking mee-how or pee-haw.

4. **The Goose:** The goose is mentioned as Raj-Hamsa (Bar headed (Anser indicus) end *Kadambhamsa* (Grey leg (*Anser-anser*) in Rgveda (rv. ii. 8. 9; VIII.36 8 and IX.32,3). The hamsa—migration has been occasionally mentioned in Rgveda. There are sufficient evidences available in the classical Sanskrit literature, about migration of the bird, which is wrongly mentioned as 'swan' by many commentators—to lake *Manas* (Mansarovar) in the Himalayas. The poet Kalidas, a close observer of bird behaviour—described the migratory habits of both the species of geese, *Raj-hamsa* (Barheaded) and *Kadamba* (Grey lag) as accompanying the rain clouds on their way from the Vindhyas to the Himalayas.

The colouration of these birds are chiefly grey, brownship and white. The white head sides of neck, yellow bil, and two distinctive broad black bars across the nape are the points by which it can be identified. The geese are gregarious in nature and feeds on the shoots of aquatic green plants, grain and corns of marsh plants.

The goose (*hamsa*) has been associated with Indian culture since ages, as this bird is known as the carrier (*vahan*) of Goddess Saraswati.

5. **The Quail:** The Quail to Bater (*Coturnix coromandalica*) is a wild bird which is present throughout India up to 6,000 feet in the Himalayas. The quail is mentioned too in Rgveda as Vartika (Rv. i. 112, 8. The plumage of quail is buffy brown with pale streaks and

irregular blackish blotches on the upper parts. The upper breast, and often the centre of the abdomen, is black in the cock. The hen hacks the black breast and the black-and-white markings on throat. The diet of the bird consists almost entirely of grain and grass and weed-seeds supplemented by termites and other soft insects.

6. **The Patridge**: Some Himalayan species of patridges have been referred to in *Rgveda* as *Kapinjala* (Rv. ii. 42 and 43).

The species may be—black pairidge (*Francolinus francolinus*): Himalayan snow cock (*Tetraogallus himalaysis*); Snow patridge (Lerve *lerva*); Chukor patridge (*Alectoris gracea*) and Common hill patridge (*Arborophila torqueola*). The patridges (*Vartika*) have well developed bills and legs. Wings are rounded. The patridge are swift runners and flight usually of not more then a couple of hundred metres at a stretch. The food of the bird consists or grain, grass and weed seeds and tender shoots, but white ants and other insects are also relished. The call of the cock is cheerful and possesses a peculiar ventriloquistic quality. It has been rendered as *Suhhan-teri-qudrat, Lasn-piaj* adrak and other variants according to the hearers mood and fancy of movement.

7. **The Owl:** The mention of owl (*Bubo bubo*) has·been made in *Rgveda* as 'Ulka' whose screeches were regarded as ;inauspicious (Rv. X. 156, 5). The birds spends the day resting on some shady rocky projections in a ravine or river bank. Uluka has been mentioned to live in mountainous caves of Himalayas during day in Rgveda (Rv. X. 165, 6). The food of the bird consists mainly of small mammals, birds, lizards, other reptiles, large insects and occasionally even fishes. Another small sized owl is also mentioned in Rgveda, which may be the spotted owlet (*Anthene brama*).

8. **The Vulture:** The Vulture (*Gyps indicus* and *G. bengalensis)* is mentioned as *Grdhra* in *Rgveda* (Rv. X. 123, 8). Grdhra is heavy dirty blacksih brown rather repulsive looking creature, with scrawny naked head and neck. The birds as scavangers are of the greates usefulness of man. Their eye sight is remarkably keen and sense of smell poor or non-existent. The bird was regarded inauspicious in *Rgvedic* India, as it has been known as messenger of *Yam* (Death). (Oldenburg: Die religion des Veda, p. 76).

I

Immortality

The doctrine of immortality is seen in a clearer light in the Satapatha Brahman than in the Rig-Veda Hymns. In the latter the requests for and allusions to immortality are few in number and rather indefinite in their character; they are almost all connected with the doctrine of the Pitris or Fathers, who must be distinguished from men, as they had a separate creation. These requests and allusions have rreference to an immortality secured by the gods, more especially by and with Yama. He is represented as the first among men who died and became immoral. He is also (as in the story of Nachiketas) represented as Death itself. With him the spirits of the departed are said to dwell. Originally the gods were not regarded as immortal.

The All-gods, defeated by the Asura-Rakshas, obtained immortality in this wise:—"Once upon a time the gods, while performing sacrifice, were afraid of an attack on the part of the Asura-Rakshas. Teh Asura-Rakshas attacked them from the south and forced them out of the sadas, and overturned those hearths of their which are within the sadas . . . .But ever since that time when the Asuras overturned them the fires do not burn. They forced the gods back to the Agnihotra fire and even won from them one half of the Agnidhara. From there the All-gods gained immortality,—whence the Agnidhara fire is sacred to the all gods".—Sat. P. Br. iii. 6. 1.28.

Once of the earliest references to a future life, found in the Brahmanas, is that in the Taittriya Br. (iii. 10. 11.1):—"Once man departing from this world knows himself that 'This is I myself'. Another does not recognise his own world. Bewildered by Agni, and

overcome by smoke, he does not recognise his own world. Now, he who knows this, Agni Savitra, when he departs from this world knows himself that "This is I myself. He recognises his own world. This Savitra carries him to the heavenly world." A few lines further on it is said that "The days and nights suck up in the next world the treasure of the man does not possess a particular sort of knowledge, whilst he who knows Agni Savitra finds his treasure not sucked up.

Indra

In the Samhina of the RV, Indra is the most important deitty. He surpasses the greatness of the still ancient deity, Varuna, of Indo-European period. He is the chief of the fighting Aryan hereoes. He is very happy in the company of the Soma drinkers. His greatest achievements in the killing of Vrtra. He is not yet identified with the sun, as in the AV (Vrsasahi).

In the Brahmanas of the RV, Indra is on the same level with Agni, the chief deity of sacrifice. He is the world of the Devas, as Yama is the world of the Pitrs. A sacrificer arise from this world of the pitrs to the world of the Devas (KB 16.8. Indra forms the world of the devas. In the sacrificial system of the Brahmanas, the number of the deities is very often reduced to thirty-three. These deities depend on the offerings of Soma and victims. Indra is one of these deities who share the offerings alongwith Vasus, Rudras, Adityas, Prajapati and Agni (KB 12.6). Indra and Agni constitute all gods (KB 16.11).

In the Abhipalva rite of six days, there are six kinds of offerings. The rite represents year as a revolving wheel of the gods, which is immortality (*amratava*). Mounting on this wheel the gods move round all worlds, including the world of Indra, which is unconquerable. Thus the immortal wheel of sacrifice leads one of the invincible world of Indra (KB 20.1). In the Agnihotra sacrifice, the whole offering of milk consisting of sixteen parts is Indra only (AB 5.26).

Indra is the son of Prajapati Prasaha is the name of his wife, the Devas desiring to secure some favour from Indra used to approach his wife, who would speak about the desire of the Devas to Indra at night.

At a mid-day pressing of Soma in a sacrifice, the Devas said, "Here is the favourite wife of Indra, Prasaha by name. From her let us seek you desire." they requested her to speak about their desire to Indra. She said, "In the morning I shall tell you. "The Brahmana adds further, "Therefore a wife seeks from her husband in the night", (AB 3.22). The Devas went to her in the morning. She said, "what we desire of him, let him perform." Actually he performed what they desired. Then the Devas said. "Let her have a share also, since she has not yet obtained one." (AB 3.22).

The TB (2.2.10.1) mentions Indra as the son of Prajapati and also (2.2.8.1) points out that Sena was wife of Indra.

The Devas allowed a share in the offering to Prasha, the dear wife of Indra. She is the host and her father-in-law is Prajapati. Therefore, he who desires that his arm should be victorious should stand beyond the battle lines, should cut a blade of grass at both ends and throw it towards the enemy saying. "Prasaha, Ka sees you." The army of enemy is split and dissolved. Then just as in this world a daughter-in-law keeps hiding in modestry before her father-in-law, so also the host keeps stinking away in confusion. Indra then said to the Devas, "You may have a share here also. "The Devas replied. "Let viraj of thirty-three syllables be the offering verse of Niskaivalyastra. The Devas are thirty-three and Viraj metre has thirty three syllables, thus, their desire being granted Indra makes the Devas share the drink syllable by syllable in turn (AB 3.22).

Indra seem to be a romantic figure. The Brahmana theologians have depicted him as a sort of he-man, who is an attraction of many women, Aryan and non-Aryan. Apart from his regular wives such as Prasha and Sena, he had an affair with an Asura woman. She approached and charmed Indra making *muskas* (generative organ) at every joint. Indra, desirous of subduing her, made generative of gains (sepa) at every joint. Indra is thus styled as *parucchepa*, one having one sepa at every joint. With her he had a union. Once she was angry with him due to the instigation of the wily Asuras. He then was set free limb by limb from all evil when he recited some res part by part. Thus a sacrificer reciting the res part by part is freed from all evil joint by

joing (KB 23.4.

Indra and Visnu fought with Asuras. Having been conquered by them, they said, "Let us make an agreement." They agreed. Indra said. "So much as Visnu crosses three times, so much be ours. Let the rest be with you." Visnu traversed the three worlds, the Vedas and speech. With the wile of the Devas, the Asuras lost all their possessions.

Inheritance of the Law

Daya is mentioned in the Rv. (*dadatu viram satadayamukthyam*), explained by Sayana as "possessed of plentiful heritage or wealth" (*vahudhanam vahupradam va*). The poet prays here to Raka to grant the boon of a valiant son, 'satadayam' whose significance has been discussed before. Elsewhere ('srasmasya dayam vibhajantyebhayh') we find daya in the sense of 'reward' of exertion, as Sayana explains it as '*ebhyah asvebhyah sramasya nasakam ghasadikam vi bhajati Devah prayaochanti*''. Another word 'riktha' occurs in the sense of inheritance in the rc (na jamaye tanvo rikthamaraik") where a daughter having a brother is to said to be entitled to inherit the paternal property. The word 'daya' has been mentioned in the TS and the Brahmanas in the sense of 'paternal wealth' or wealth is general. The TS (*Manuhputrebhyo dayam vyabhajat sa Nabhanedistham Brahmacharyam vasantam nirabhajat*) refers to the tale of Nabhanedistha who was deprived of his share of paternal property which was divided among his elder sons by Manu. Manu, however, taught Nabhanedistha how to appease the the Angirasas and procure the cows. This story shows that the property Manu divided was the moveable property and not land. The TS (*tena Indram jyestham putram dhanean niravasayayanti*) shows that people in this period distinguished the eldest son by wealth. Thus, 'daya' in the Vedic period was used to denote 'dhana' or wealth inherited from the father. The AB also gives us the story of Nabhanedistha with slight modification. When the elder sons divided the paternal property among themselves. Nabhanedistha approached his father was taken to be the fittest person to decide the cases of law (nisthava and to determine the share of partition (*avavadita*), Partition of property among sons was made

during the life time of the father and Nabhanedistha, though omitted at first was compensated by the advice of his father. Angirasas were pleased to give away their thousand cows to Nabhanedistha who had helped them with the recital of two hymns.

The Tandy Br. (*Tamsad yah putranam daym dhanatamamivopiti tam manyante yamevedam bhavisyatit*") also states the importance of the eldest son in matter of inheritance: "Therefore whoever among sons secures the best or major portion of wealth as daya, him they regard as the son who would be the lord of all. The rc (*na jamaye tanvo rikthamaraik chakara garbham janitu-r-nidhanam*) has been explained in the Nirukta as follows: "not to sisters should the begotten son give the riktha or inheritance; She is made the receptacle for the child of her husband; ("*na jamaye bhaginyai, jamih anye syam janayanti jam-apatyam*); and thus, we learn clearly than in the Rgvedic society a son (and not the daughter) inherited the property. The story in the Brhad. Upa. states that Yajnavalkya divided his property, obviously the moveable including livestock between his two wives and thus indicates that any retiring person could divide his property freely and not simply to sons just before retirement ("*te' naya katyayanaya' antam kaavaniti*")

The story of Abhyagni Aitasayana in the AB shows the right of the father to disinherit his sons. This man had a quarrel with his father Aitasa. The result was that he and his progency were called the worst of the Aurvas. In the version of the KB the Aitasayana Ajaneyas take the place of the Abhyagnis and the Bhrgus of the Aurvas. To the Vedic Aryans all sons were of equal value and so the theory of perferential share to the eldest son was most probably of a later origin (and not prevalent at least in the *Rgvedic* period). Apastamba vehementaly refutes the theory of the inheritance of only the eldest son. (*Jyestho dayada ityeke, tat sastra-vipratisiddham. Manuh Putrebhyo dayam vyabhajaditya-visesena sruyate tathapi tasmat jesthyam dhanena nirvasayantetacchruyante*).

Another school of thought lays down a special share to be given to the eldest son, set apart after which the rest is to be equally divided. This is called partition with 'uddhara'. This view was represented in

Vedic tradition. This sort of inheritance owns its origin probably to the old practice prevailing even in theVedic period of a man dividing his wealth before death, as indicated in the Vedic texts. Different customs might have cropped up, according to the discretion of the father, which in course of centuries, assumed the character of law. TS (*jyesthan putram dhanena niravasayayanti*) indicates that the eldest son was once separated by giving wealth. The story of Manu speaks of elimination of the yongest son Nabhanedistha. These evidences show that sons did not inherit paternal property always equally and sons, after marriage were most probably separated from the father and formed their own household separately.

In early Roman law the inheritance goes first to *Sui*, i.e., sons under power, then to *Emancipati* (= sons emancipated) and next to *agnates* and again to the gens. In the Dharmasutras we find mention of remoter heirs by classes. Gautama mentios persons connected by pinda, gotra, and rsi and even the wife. Apas. Speaks of heirs of sonless person like sapindas, Acharya, pupils daughter and next the king. The wife is given her ornaments and wealth which she may have received from her relations. Of course, we should remember here that we must not take all sapindas irrespective of degree of relationship as being heires. I Thering warns us that we must not interpret the early statements of law (Reschtssatze) as the whole law. The early law should be taken with some qualifications which guided the practical applications, though they were not specifically mentioned, perhaps because they were so wellknown in the then society.

It should be pointed out that inheritance is mixed up with the religious theories and practices. The Vedic Aryans believed that whenever they performed sacrifices; the ancestors also same to take nourishment from them. Hence religious practices, the family and the right of inheritance were mutually connected with one another. The theory of after-life, as pronounced in the Chandogya Upa. may be pointed out here: "The spirits go to the world of the fathers, next to the ether and thence to the moon. Having dwelt there till their good works are consumed, they return again that way as they came, till they attain some birth the nature of which depends on the nature of their works in the previous birth". Ancestor worship continues as in ancient

days and possession of a son gained so much importance not only for economic but also for spiritual benefit. The right of inhertance became closely associated, with one's right to offer pinda-s, i. e., offerings to the deceased and ancestors even from very early times. Sons and other descendants were one's kindred not only physically but also through the magic spiritual unity. Hence, spiritual kinship, determined by the magic deciding the right of ritual of sraddha was gradually looked upon as the criterion for succession, as reflected in the Dharma literature.

The question of individual ownership has already been discussed. We have noticed that the use of urvata in the rc (iv. 41-6) in the same context as children (take hite tanaye) also indicates the individual ownership of land. The father as head of the family was proprietor of land; and it is hard to say if the sons had any share in the field during their father's life time. The story of Nabhanedistha shows the partition of the paternal property during the father's lifetime and special shares to the elder sons. Apata, as a daughter also enjoyed her father's field as her own possession, when she had to return to her father being rejected by her husband. The rc (*vi tva narah purut a saparyan pitu-r-na jivre-vivedo bharanta*) shows that sons received their shares of paternal property when the father became aged.

The rcs indicataes some sort of testamentary disposition of property in connection with Nabhanedistha. From the explanation of the story of Nabhanedistha in the AB we learn that when he attempted to possess the property, given by the Angiras, he was opposed by some one who claimed the whole perhaps by the right of inheritance. However, the propety was given over to Nabhanedistha. This story shows that the testamentary disposition of property was not recoginsed in the early Vedic period.

J

Jana

Jana, means an individual. It was also used in the Rgveda and in later literature in a collective sense, i.e., to denote a people or a tribe, as indicated in 'panchajanah' or 'janasah' (five tribes), frequently mentioned in the Rgveda. The 'jana' was the highest political and social unit among the Vedic Aryans. It was intimately connected with 'rajan'. The rc (*yuyam rajana m-iryam janaya vibhatastam janayatha yajatrah*") contains a prayer for providing the tribe with a kind. The rc ("*Asapatnah sapatnahabhi rastro visasahih/ yathaham-esam bhutanam virajani janasya cha*") speaks of the success of a victorious king over enemies and his lordship over the Jana. Another rc (—"*Samajalsamima aham sapatni-r-abhibhuvari' yathahamasya virasya virajani janasya chall*") speaks of the conjugratin of the queen ending with the following statement. "I have displaced rival wives, risen superior to them and thereby I rule over this man and the Jana." Thus, we learn to the closest relation between the king and the Jana. The Jana was therefore, the highest political union among the Aryan conquerors and the term may be equated with the tribe. The king (rajan) is described as protector (gopa) of the people (janasya) in the rc. Soma is called '*gopati janasya*', protector of the people' in the rc. The authors of the Vedic Index disagree on the import of the Bharatas' with Hopkins (Religions of India, pp. 26-27) who assumes that the Jana of the Bharatas meant a clan or horde (grama) as distinguished from the people. They admit that "the Bharatas are called '*gavyan-grama*' (a horde eagar for booty) in Rv., but 'Grama' has there merely a general application.

In the previous discussion of Visah we have noted how difficult it is to decide its import and its relation with Jana and Grama. The learned authors of the Vedic Index remark that "the sub-division of the Vis into several Gramas is vey doubtful" and that "it is therefore impossible to state in what exact relation the Grama in Vedic times stood of the Vis or to the family (kula or Gotra). They suggested that "the Gotra may be regarded as roughly corresponding to the Latin Gens and possibly the Vis may be equivalent of the Curia and the Jana, of the tribes. These three divisions may also be seen in the Vis, Zentu and Daqyu of the Iranian world where the use of Vis suggests that in the Indian Vis a relationship based on blood rather than locality is meant—and perhaps even in the Vicus, pagus and civitas of the old German polity described in the Germania (ch. vii) of Tactius." The rc "janam janam visam visam" and anotherr rc have already been analysed. The learned authors of the Vedic Index conclude that the real elements of the State are the Gotra and the Jana . . . it may be that Vis sometimes represents in the older texts what later was known as the Gotra.

Roth interprets the term 'gotra' as "cowstail" which Geldner explains it as 'herd: The latter sense is best fitted to denote the family "or" clan in the later Vedic literature. According to Brahmanic theory, Gotras are derived from a common ancestyor who is very often a Rsi and is either a Brahmana by origin or by adoption. Asval. SS. states that princes derived their gotra-s from their priests. Gotras are ascribed to Brahmins only in the later Brahmanical texts. It is difficult to decide whether Gotra was originally a Brahmanical institution. We come across another term 'janata' in the later samhita-s. and in the Brahmanas (TB, i, 4, 6, I; ii, 3, 1, 3; AB. i., 7, 9; iii, 31, V, 9 etc.) which denoted the sense of "a community or a religious unit", according to Macdonell and Keith. But unfortunately these scholars throw little light on the exact nature of 'janata' in either of the two senses.

Dr. N. C. Bandyopadhya (D. H. P. P. Tjeproes) also admits that "in regard to the janas or tribes we are not in a position whether these were entirely. Homogeneous bodies, entirely based on descent from common tribal religion or that the tribe had become a medley of

different ranks and grades, prominent among whom were the ruler and his kinsmen, the priest and his relatives and the servile population." He inclines to the view that "the tribe was not, strictly speaking, confined to the descendants of a common ancestor, but constant additions and changes were being made by the principle of adoption on affilation which was in vogue in Indra (as also in Rome and elsewhere). "We have such instances of option by the princes from the priestly sections and also by the Brahmins from the ruling families, as for example, Visvamitra adopted Sumahsepa, son of the Brahmana Ajigarta and Saunaka, an Angirasa, according to Sayana, became Grtsamada.

Jara

The word jara is derived from jr by adding ghan suffix in the sense of agent. It means 'becoming old' (Rgveda = RV, X. 106.7), a consumer Nirukta, V.10; Panini, III.3.20, varttikma 4), a paramour or a lover, an identical root jr (= gr) stands for 'to call out to', 'address', 'invoke' and 'to praise'. This word occurs a number of times in the RV in the hymns addressed to Agni Asvins, Usas, Pusan, Mitra-varuna and Soma Pavamana. Agni and Pusan are directly described as jara. The former is spoken of as jara of (1) waters (I. 46.4), (ii) maidens (I.66.4), (iii) dawns (VII.9.1), (iv) his sister (X.3.3) who is obviously Usas, and finally of (v) the sacrifice (X.7.5). Agni's association with the Water is prominent throughout the Vedas. Legend of Agni hiding in the waters and plants and being found out by the gods occurs in some of the later hymns of RV (X. 51-3, 124). More importantly than this is the conception of Waters as females (II.35.13). Which is responsible for describing Agni as her paramour. His description as the lover of maidens (*jarah kaninam*) and the lord of married women (*patir janinam*) gave rise to a marital myth, which, according to Sayana, is contained in the RV, X.85.41.

Soma is the first, Gandharva the second and Agni is the third husband who, according to the next *mantra*, gives away the bride to the human husband. It is at this stage that a girl becomes wife. In this marital and free love. Gandharvas represent free love in the post-Vedic Sanskrit literature and the marriage through mutual love, known as

gandharva, is sanctioned by the Smrtis. Acceptance of love-marriage by the family elders and the society is very succinctly stated by Kalidasa in his *Abhijnanasakuntala* (III.20). In many cases free love may not end up in marriage and this possibility is recognised and accepted in the Rgvedic in the Rgvedic myth by formulating that before a girl is married to a human being she has had three divine husbands, namely, Soma, Gandharva and Agni. Descriptions of females being possessed by Gandharvas in the Upanisads may in certain cases suggests the effect of free love on them. Agni is produced and kindled for the sacrifice at every dawn and is, therefore, very naturally associated with the Usas. Both are described paradoxically as young and ancient. Usas causes sacrificial fire to be kindled. (I. 113.9). Agni goes to meet the refulgent Usas as it appears in the sky, asking her for fair riches (III.61.6). Being kindled at dawn the fire is described as "waking at dawn" (*usarbudha*). The brightness of both, Usas and Agni, is described in great detail. As young maiden dressed in gay attire, like a dancer, Usas displays her bosom (I. 82.4), shows her form (I.123.1) and unveils her charms (I. 124.3-4). this makes Usas a perfect model of young beauty whom an equally bright and young lover, Agni, perpetually seeks for making love. Usas is repeatedly called the daughter of heaven (I. 30.22). Agni is similarly described as the child of heaven (IV.15.66; IV.49.2) who generated the fire (X. 45.3). This makes him the lover of his svasr (X.3.3), Usas, both being the progeny of the heaven. Usas is *svayamsarini*, who, like *abhisarika* of the classical Sanskrit literature, moves freely to meet her lover. In a similar description of Pusan as the love of svar (VI. 55. 4-5), the same meaning is intended to be conveyed by the seer. He is, like Agni the lover of the maidens, dawns (I. 152.4), and is described as such by way of a simile (*Uso no jarah*) in the RV, I.69.1; 5; and VII.10.1.

The popular notion of a *jara* (lover, paramour) and his beloved (*jarini*) can be gleaned from the Rgvedic references. The beloved was conceived as kani or unmarried young girl with resplendence (Sayana on 1.66.4; 152.4) and the lover as daring the gallant, as is evidenced by the character of Rajasva (I.117.18) who cut into pieces one and a hundred rams in order to please she-wolf. He inspired the imagination

of his beloved and enkindled her spirits (I.134.3) through his message. He was lauded, addressed (VI.55.4) and sung (Xi. 32.5; 56.3). He was the most sapient (kavitama, VII.9.1.) who gleamed with refulgence (VII.10.1). His beloved was not known, i.e., expected, to forsake him (VII.76.3). Conquering all the obstacles he approached his love who was glad to accord him welcome (IX.56.3; 96.23; 101.14) in her home. His beloved was known as svasr (a sister, free in love) by perhaps an international play on the word because she moved freely to a rendezuous (X.3.3). The jara delighted his parents whom he inspired for creativity (X. 11.6). The lover who took away the maidenhood (I. 66.4) was known doing his religious duty of feeding with oblations. He is associated with spread of light (I.69.1; 69.5 and advancement without a down fall (I.152.4). He woke up his sleeping beauty, and enkindled love in her (I.134.3). Such was the Rgvedic notion of lover and a beloved.

Jara is always explained as *upapati* (paramour) by Sayana. There is hardly any reference in the RV which might suggest that a lover was looked down upon or was considered morally wrong or corrupt. Sayana also doees not consider loving sinful. Mythically speaking, Agni, Pasan and Vayu are the cosmic paramours. Waters and dawns are the cosmic beloveds. Various sex symbols pervade the hymns of the RV. Heaven and Earth are represented as cosmic sex partners. Agni is invoked to stir up these parents through sexual imagery (X.11.6). Besides normal sex symbols, RV also presents seemingly abnormal sex relationship. For example, Agni (11.35.13) and Soma (X.30.5) are represented as child-seeders (sisu-vrsan) who impregnate the waters described as sisters who invoke their brother-husbands (x.65.1). Yama and Yami represent the same seemingly abnormal sex- relationship. The Rgvedic concept of jara also involves some kinds of abnormal sex symbolism. This explains the occurrence of the term svasr in the case of a beloved, Usas. The sense of illicit love implied by the term svasar(sister) gradually gives way to the sense of abhisarika, beloved, going to meet her lover. In the post-Vedic tradition the normal cosmic partnership is conceived variously, such as, by the union of Siva and Sakti in Saivism or by the union of Prajna and Upaya in the Buddhism. Even the philosophical schools were led to explain the origin of the world in

terms of real or imaginary interaction of two entities, such as Purusa and Prakriti in the Samkhya or Brahman and inexplicable Maya in the Vadanta system.

However, the relationship of free love epitomised in the RV by the *Jara* and his beloved finds its similarity in the concept of Krsna and Radha. Their playful love-making aesthetically leads to the delineation of *madhura rasa. Krsna*, for the Gopis, is the supreme lover, a jara (Bhagavata, X.1.11-12). His love for the maidens in general and for Radha in particular is devoutly praised in the esoteric Vaisnavism. Radha reminds us of Usas and her lover resembles the description of fire, sun and the wind. All esoteric schools, Siva, Buddha or Vaisnava, abound in the clear sex symbols. Sex images seem to be indispensable to communicate the relationship of the Supreme Being with the world of men. The relation of lover and the beloved between the Supreme Soul and the individual soul is often described by the mystics of all shades. In the *Brhadaranyaka Upanised* (IV. 3.21), union with the self is compared with the loving and deep embrace of beloved. Close affirnity and intimate association between the emotions of love and religion is widely recognised. Havelock Elis observes, "early religious rites were largely sexual and orgiastic because they are largely an appeal to the generative forces of nature to exhibit a benificial productiveness."

"There exists a close connection between mystic ideas and erotic ideas, and most often these two orders of conception are associated in instantity," says Regis. Indian tradition did not find anything immoral, insane or absured about this empirical relation of lover and beloved being extended to mystical realm.

Mystics, like *Mira*, who conceived hereself as the bride of lord *Krsna*, *Soeur Jeanne des Anges* and *Marguerite- Marie* express their love for God in sexual terms. The Hebrews used a common word for empirical and divine love.

Thus, the *RV* has wholesome attitude towards the lovers. It looks upon them respectfully and finds nothing morally degrading in the act of love making. This healthy attitude of the Aryans is later on manifested in giving pre-eminence to the erotic sentiment and in

divinising the playful dalliances of Radha and Krsna with no sense of inhibition or puritanic reproach.

Jewellery and ornamental Fashions

The *niska* has been already referred to. Another type was rukma(RV 1.64.4 " *rukamas* on the chest" etc... etc.). Beads of various sorts were also used as ornaments and also as amulets. The Rgveda refers to the bead of gold (1.33.8 " Adorning themselves with the gold-bead", *hiranayayena manina sumbhamanch,* spoken of the followers of Vrtra, which reflects the actual use). The *Atharvaveda* refers to beads for magical purposes at various places. For this purpose beads of wood or particular trees were used, with the belief that they would drive away evil. For example, the bead of Parna-tree (*Butea frondosa*) to win over rich people. (AV III.5.6. "Those that are fishermen, the makers of chariots, the artizans and those that are the intelligent ones, render them all favourable to me, O Parna!"). Beads of gold (Ai. Br. IV.6 *hiranyayam manim;* AV XII.1.44 manim hiranyayam) were strung in the thread (Sat. Br. XII.3.4.2 "Just as your hymns be strung together as a mani in the thread, or the thread in the mani").

The Nirukta refers to the mani of glass, or a polished mani?) (of metal?) to be used for kindling the fire from the concentration of the sunrays (VII.23 "When the sun has traversed to the northern quarter, if a polished mani, or a bronze plate is held in the sunbeams, focussing them on dried cow-dung, the latter catches fire"). The Vajsaneyi-Sam. mentions the manikara (XXX.7) "The manikara for beauty" to be symbolically brought to be sacrificed). This will show that the preparation of this ornaments of gold and other material was fairly advanced from the t imes of the Rgveda itself. The *karnasobhana* has been already referred to.

In addition to metal ornaments, or beads of wood covered with gold, ornaments of pearls (krsana) also were used. Thus, "Savitr is seated on the chariot resplendent variously with pearls" (RV I.35.4): "The gods have aborned the sky with the stars, as people adorn the black-brown horse with the *Krsanas*" (Ibid. X.68.11).

Lotuses served as adornments. The blue lotus is especially associated with the Asvins [X.184.1 "May the Asvins having the *puskara-sraj* lay foetus in you (O wife)"]. The blue lotus appears to be very favourite among the flowers (RV VI.16.13 Agni born from; the house-environs, X.107.10). Another type of lotus is the *purndarika* (white lotus), (Ibid, X.142.8 "May the tank be full of the *pundarikas*). The Atharvaveda describes the body as the *pundarika* with nine 'doors' symbolically, wherein resides the soul, designated as Yaksa (AV X.8.43).

Hair styles are indicated by the words opasa, kaparada, and stuka; also may be mentioned in this connection in kumba and kurira, which indicate the ornaments of the head. There are different opinions as regards the exact nature of the opasa; but it appears to indicate the hair-style: "Pusan! the goad of yours that is go-opasa" (RV VI. 53.9, where it indicates the tufted cow-tail): Sinivali (the goodess of the night preceding the full-moon night) is said to be su-opasa (Taitt. Sam. IV.1.5.3; Maitt. Sam. II.7.5). The kaparda was the braided hair-style; and it was worn by males and females alike: "The Trstsus), the *kapardinah*" (RV VII.83.8) and the Vasisthas "having the kaparda on the right side of the head" (Ibid., VII.33.1 *daksinats kapardah*); Pusan is kaprdin (VI.55.2); so is Rudra so is Rudra (Ibid., I.114.1); "Vedi, the young women having fou kapardas" (Ibid. X.114.3). The kaprda appears to be an hairy attachment, rather than original hair or any other ornament. This is clearr from an interesting reference which has been missed by scholars. A bull is called kapardin, as a special case, and this would not suggest the horn (which is not special with the bull) as Geldner says, nor natural hair, which the bull has none.

It must suggest an attachment of hair (Ibid X.101.8 "The kapardi moved on, being yoked to the plough-pole by the straps"). For kurira and kumba: "We place on the head the kurira and the kumbaka" (AV VI.138.3). If kuririn (AV V.31.2) indicates the peacock, as Zimmer says, the kurira must have been a fanlike attachment on the head; and so was, in all probability, the kumba (For both we may compare the Indus seals where the deities have a similar head-wear; and for kumba, we may also compare the Tamil word kombu, which indicates both the

horn and the comb made from it). Sipra, always mentioned in the dual, was another head-attachment, and is mentioned only with some gods in the Rgveda; it does not come as decorative devices later. The Stuka was the tuft of wool or hair, and was to be displayed on the head as an additional bunch (RV II.32.6 "Sinivali, having thick stuka; AV VII.78.2 "I cut the gandamala like the stuka"). The stuka was worn by women. Sometimes it is mentioned as an ornamental woolen device that was worn loosely (RV I. 167.5) "Heaven and Earth (females) that have the visita-stuka".

Metal-mirrors were used and were called prakasa; at times they appear as made of gold (Sat. Br. V.4.5.22 "For the Adhavryu priest, the golden prakasas"; The Mait. Sam. IV.4.8 has it as pravapa) The polished bronze-plate has already been referred to in the Nirukta (800 B.C.). Whether it was used as a mirror then also is not clear. The prakasa may be compared with the copper-mirrors from the Indus valley.

Cosmetics are not separately mentioned; but there is indication that the ladies from well-to-do families used them (RV VII.55.8 striyo yah *punya-gandhah.*).

Joint Undertaking, The Law of

We have already noticed that the Vedic Aryans took to joint undertakings at the earlier Rgvedic period, as evidenced by the functions of the Sabha, Samiti, Vidatha and Gana, discussed in detail in the previous chapter; and as indicated in the last hymn of the Rgveda) "*Samana mantrah samitih samani samanam manah saha chittam-esam/samanam mantram-abhi mantraye vah samanena vo havisa juhomi//*) which speaks of the spirit of the age when the Aryans did whatever, they did after due deliberation and mutual agreement in a meeting or association.

The joint undertaking of priests in the Vedic sacrifices like the 'jyotistoma' and the mode of distrribution of sacrificial fees (daksina show how the principle of partnership was already formulated even in

the Vedic period. The Katyayana srautasutra states: "*yatharambham dvadas dvadasadyebhyah sad-sad -dvitiyebhya -s-chatasara-s-chatasra- s-trtiyebhya-s-tisra-itarebhyah*'. That indicates that if the fee is 100 cows, fourr principal priest, Hotr., Adhvaryu, Udgatr and Brahman will get 48 in all (i.e., 12 each), their first four assistants, Maiatravaruna, Pratiprasthatr, Brahmanacchammsin and Prastotr will have 24 in all (i.e., 6 each) and the next group of four priests will receive 16 in all (i.e., 4 of each of Acchavaka, Nestr, Agnidhra and Pratihartr) and the last group of 4 assistants will get 12 in all (i.e., 3 each), according to the law laid down. The question of distrribution has been raised in Jaimini's Mimamsa-sutra who concludes that as the Sruti mentions the words 'ardhinah' 'trtiyinah' and 'pradinah' in the text of Kat. S.S ("*Adhvaryu-r-grhapatim diksayitva Brahanam diksayati tata-s-tam pratiprasthbata diksayitva rdhino diksayati. . . Tata-s-tam Nesta diksaitva trityino diksayati . . .Tata-a-atam-unneta kiksayitva padino diksayati.*"), the cows are to be distributed, as noted above.

We have noted before that the words 'sresthin' and 'sraisthya' in Vedic literature indicate the formation of trade-guilds even in that early period. But we have little information about the laws of different associations in the Vedic age. Even the earlier Dharmasutras are silent on the law of joint undertaking. Visnu D.S. speaks criminal combination of traders and provides punishment for those who corner goods and enhance period of trade-commodities.

The partner of such association, if found to have sold its goods on his own account is to be punished with the highest emercement (uttama-sahasa). He also lays down laws for controlling weights and checking adulteration of goods. From the above discussion we may infer that secular partnerships had not assumed importance in the Vedic period and even in the period of the earlier Dhara-sutras, though we find the germs of such combinations or groups, as indicated by words like Sreni in Rv., I. 163.10, Vrata and gana in Rv., III, 26,6 and V, 53, 11 and puga in Kausitaki Br., 16.7 Visnu enjoins further that sale is complete with the payment of the price and if a seller, being paid, fails to deliver gods to the buyer, he must repay the price with interest and

with interest and with a fine of 100 panas and ont he coontrary, if the buyer fails to buy and the value of good sold is reduced, the loss falls on the buyer. Gautama enjoins that 'cultivators, traders, herdsmen, money lenders and artisans (have authority to lay down rules) for their respective classes.'' (*krsi-vanik -pasupalyah-knsida- karavah ave verge*). This shows that these classes of people formed guilds which became powerful enough to extract from the king the privilege of formulating laws for their own groups.

K

Karoti: Vedic Site

Karoti appears in the age of the Brahamanas as a seat of the fire-cult par excellence. In the *Satapatha-Brahmana* (IX.5.2.15) Sandilya, the principal authority on the building of altras for the sacred fires describes it as the place where Tura Kavaseya made a fire-altar for the gods.

Tura was the priest of Pariksita Janamejaya, a great conqueror and performer of horse-sacrifices whom he anointed with Aindra Mahabbiseka. In the *Bhagavata-Purana* this Janamejaya is identified with the grandson of Abhimanyu and stated to have performed the great Snake-sacrifice to avenge the death of his father Pariksita as a result of snake-bite at the hands to Taksaka.

It is, however, possible that Janamejaya, the patron of sage Tura was an earlier ancestor of the Pandavas. He appears as an ancient sage in the *Brhadaranayaka-Upanisad* (Kanva recension, VI.5.4) and the Khila and is probably identical with Tura described as the Devamuni, or saint of gods, in the *pancaimsa-Brahmana* (XXV.14.4). In the *vamsa* or line of succession of teachers who had known the *Asmedha*, given in the *Satapatha-Brahmana* (X.6.5.9.), Tura Kavaseya is said to have received it from Prajapati who had, in his turn, received it directly from the self-existent *Brahman*. Oldenberg is therefore right in assigning him to the end of the Vedic period.

His ancestor Kavasa was the author of several hymns of the *Rgveda*, according to the *Anukramoni*, including two (X.32 33 that deal with a Prince Kurusravana and his descendant Upamasravas. Originally

probably a non-Brahmin or non-believer in the hieratic Brahmanic religion, according to V.G. Rahurkar he was possibly a priest of tribes antagonistic to Sudas and Indra. The *Aitareya-Brahmana* (II.19) gives the following episode involving him.

"The Rsis, when once holding a sacrificial session on the (banks of) Sarasvati, expelled Kavasa, the son of Ilusa from (their) Soma sacrifice, saying: How should the son of a slave girl, a gamester, who is no Brahmin, remain among us and become initiated (into all sacrificial rites? They turned him out (of the place) into a desert, he, being vexed by thirst, saw (the mantra called), Aponaptriyam: *praq devatra brahmane gatur etu* etc., i.e. may there be a way leading to the gods for the Brahman (may he be received among them). By this means be obtained the favour of the waters. They went out (of their house) to (meet) him. Sarasvati surrounded him on all sides. Therefore, that place is called Parisaraka (from *enam-kavasam parisasara*). As Sarasvati had surrounded him on all sides, the Rsis said, "The gods know him; let us call him back. All consented and called him back . . ."

A similar story is reported in the *Kausitaki-Brahmana* (XII.3).

Kavasa, the ancestor of Tura, and undoubtedly his family, were thus connected with Sarasvati—especially its lower region near the desert where it was lost in the sands around Vinasana, in the age of the Brahmanas when the cult of sacrifice was in its prime. Janamejaya Pariksita, patron of Tura, was undoubtedly ruling over Kuruksetra as an old *gatha* (stanza) reported in the *Aitareya-Brahmana* (VII.21) says that he bound a horse which was eating grain, adorned with a mark on its forehead, and with yellow flower-garlands, which was walking over the best (fields full of fodder), for the gods at Asandivat or the present town of Asandh in Karnal District.

On these facts, Karoti should be situated in the lower part of Kuruksetra. And it is precisely here, on the southern or left side of the old Drsadvati bed about 1.5 kms. to the south-east of Diplana Railway Station on the Hanumangary-Sadulpur branch of the Northern Railway, that we find the impressive mound of the site which is still known by its original name Karoti. The habitation is a small village of about 237 souls situated souls 29 10' N by 74° 50' E. The mound covers about

200 bighas (50 acres) of land and is about four meters in height, located 12 kms. to the east of the wellknown pre-flight and about 5 kms. to the south-east of the wellknown pre-historic site of Sothi in a region which is known for the abudance of pre-historic and proto-historic sites.

The site was explored by Devendra Handa with a group of five others on the 29th of August, 1971 and the account of their findings was published by him in the Hindi Journal Maru Sri. According to Handa the site holds great promise for excavation, and archaeological material of Pre-historic, Early historic and Medieval ages has been found here. Remains of Sothi as pre-Harappan material include pottery in various designs, terracotta cakes, terracotta animal figurines, shell-bangle pieces, slingballs and a 4% 2.75" human head with big eyes, pressed cheeks, flat nose, open mouth and chinless lower lip made to red sand stone. The style of clay figureines of birds and animals suggest that the eyes were fixed later the holes were made in the eyes, nose, ears, etc., as was the practice in Kulli culture.

The mound of Karoti is thus likely to contain evidence of its continuous occupation from the pre-Harappan times and to strengthen the equation of the Harappan culture with the age of the Brahmanas as indicated by the discovery of fire-altars at Kalibangan and Rakhi Garhi. As at Karoti Pre-historic archaeological material including earthen pottery pieces and clay animal figurines has been recovered from old moulds around Nohar which too, like Kalibangan, appears to have a direct relation with the Sothi and Harappan culture.

Kalibangan has been indentified with Vinasana which has been specifically named in Brahmanas and Srauta-sutras as the place for consecration (diksa) for the Sarasvata and *Darsadvata* sacrificial sessions which were to be performed while moving upstream along the river. In case of the *Sarasvata-Sattra*, the Yajamana moved along the eastern bank of the Sarasvati towards its source at Plaksapra-sravana where the session was supposed to end following the *Avabhrtha* or the lustral bath in the Yamuna. End route to the river's confluence with the Drasdvati for resuming one's advance upstream. Likewise, for the *Darsadvata* sacrificial session one was required to follow upstream from the point of the confluence the eastern bank of the Drasdvati and

ultimately to terminate the session after a lustral bath at Triplaksavaharna on the Yamuna. It is quite probable that during the Brahmana age the pre-historic sites of Nohar, Karoti, Sothi, Siswal and Rakhi Garhi were the sacrificial centres, where the performers of *Darsadvata-Sattras* stopped in their march upstream along the Drasdvati. This conclusion finds support from the clear reference in the *Satapatha-Brahmana* to Karoti as a seat for sacrifices as well as from the discovery of fire-altars from Harappan level at Kalibangan and Rakh Garhi. Proof of the prevalence of the cult of sarifice in the Harappan age is ended coming from sites as distant as Nawada Today and Dangawada in Madhya Pradesh where *Yajnasalas* and house-temples have been discovered alongwith evidence of the knowledge of Harappan script and economic connections with distant coastal Harappan settlements.

It is time that the Archaeological Survey of India underlook excavations at wellknown Vedic sites to explore the possibility of an equation between the cultural ages represented by the so called prehistoric sites and different classes of Vedic and post-Vedic Sanskrit literature instead of adding to what can be labelled only in terms of pre-Harappan, Harappan and post-Harappan.

Known Vedic sites in Haryana like Manusa, Kapisthala, Asandivat and Karoti have been ignored long enough and may soon lose whatever little is still left in the name of evidence of their antiquity.

Karu

Some thirty years ago the German scholar Paul Thieme basing himself upon AV.20, 127, 11 *indrah karum abubudhad u't tistha vicara jaran / mamed ugrasya carkrdhi sarva it te pranad arih* "Indra has woken up the proclaimer (of his praise, saying): "Rise, wander about praising; speak highly of me, the powerful one; everry *ari* will grant you abundant (gifts)", argued that in the Veda a *karu*—which in the *Petrograd Dictionary* was translated by "eulogist, poet"—must have been a wandering bard who in this stanza is enjoined to praise the god in the house of a strange, or at least of other people. In a later publication the same scholar expressed the opinion that such a

wandering bard, being endowed with the divine virtue of his inspiration, must have been inviolable or rather sacrosanct and was therefore supposed to make an excellent messeger. His views were recently endorsesd by Rudiger Schmitt in a book on poetry and poetical language in (prehistoric) Indo-European times. Recalling the wellknown Greek word ka'rux (in the Ionic and Attic dialects kerux), which is usually translated by "herald", he made an attempt at demonstrating that this word and Vedic karu—which not withstanding the k-extension and the long u in Greek have very often been considered to be etymologically identical—continue an original Indo-European term karu-) for the "poet". The semantic gulf between the Vedic word translated by "poet, panegyrist, reciter of eulogies" and the Greek word meaning "hearld" should, he argues, be bridged over by the considered that both functionaries essentially were wandering and that one and the same original function may have differentiated in the different cultural milieus of (prehistoric) Greece and India.

This argument gives occasion to some critical remarks. First, is it warranted to assume on the strength of a single passage that the most prominent characteristic of a Vedic karu-was his ambulatory living? The large majority of the occurrences point to another semantic kernel or central meaning. A karu-was to praise and extol a god or divine power in his eulogies, to honour them rejoice them or to "be kind" to them (RV.3, 33,8 *ukthesu karo prati no jusasuv*; see 8, 92, 19 indraya. . . *stobhantu no girah / arkan arcabty karavah* "our words of praise must raise themselves for Indra; the proclaimers of his praise start a eulogy"; 3, 39, 7; 8, 94, 3; 10, 75, 1) and was expected to gain a hearing (RV 3, 33, 9f.). He is also said to wake up the Asvins by means of his well-spoken or well-formed words (RV. 7,68. 9 *esa sya karur jarate suktair agree budhand usasam sumanma*). From the smile in RV. 2, 43, 1 it appears that the eulogist was, naturally enough, characterised by his voice: ominous birds answer like karavah raising their voices at the right moment. According to RV. 1, 178, 3 Indra, who is together with his heroic worshipper victorious in combat, hears the haru who seeks his help, but the poet words this idea as follows, "Indra will hear the call of the poet in need *srota havam na'dhamanasya*

karoh).

It is true that the verb carati is again used at RV. 8,92 33 but the context makes it quite clear that the acclamations of praise, not the movements or wandering of the eulogist are the centre of interest: *tva'm id dhi tuayavao' nnonuvatas caran/ sakhaya indra karavah* "For the alone thy faithful supporters will (continuously) follow with acclamations of praise, (thy) companions, O Indra, the proclaimers of (thy) praise". As is well-own the verb carati accompanied by a participle could express continuous action. Thus RV. 1, 83, 6 speaks of a karu- who being skilled in praising raising raises his voice (*vadati karur ukthyah*) in the house or in the compound of a sacrificer, but the text quite inteligbly omits any reference to his origin or journeys. That the eulogist travelled is without question: see probably RV. 1, 11, 6 stating that the poet returned, that is, no doubt, went home, with gifts, and addressed (probably to make mention of his success and rendered an account of the recompenses received) the river (of his country), the karavah being witnesses, and 1, 165, 15 etc. where it is implied in the words "We would like to find a prosperous sacrificial enclosure the owners of which are inclined to give abundantly". Cf. also stanza 14. It is not surprising that these eulogists should have praised also their patrons (RV. 6. 45, 33).

A *karu-* did not only deliver his eulogies, he also composed them: cf. RV.1, 1, 184, 4 requesting the Asvins to stimulate the eulogy of the karu- (*stomam hintoram. . . karoh*). The early morning was the point of time that was especially proper to the manifestation of "visions" and innspiration; hence the invocation of the Asvins whose matutinal character is wellknown). See also 1, 148, 2 where Agni's activity is the determinant factor 'in the poet's receiving inspiration; 3. 6. 1; 4. 16. 3; 9, 10, 6. In RV. 8, 3, 18 the *karavah* are called *viprasah*, a term which denoted a moved, inspired, ecstatic and enthusiast seer as a bearer or pronouncer of the vibrating emotional sacred words. As inspired poets the *karavah* knew more than other men (compare e.g. RV 9, 92, 5). Yet I would hesistate to translate the appellation *karu*-by "poet."

Special attention may be paid to RV.7, 82, 4 because in this stanza a clear difference is made between the charioteers who invoke Indra

and Varuna in the encounters on the battle-field and the *karavah* who call upon the same gods "in (during) the generation of peaceful possession of property" (*yuva'm id yutsu pr'tanasu vahnayo yuva'm ksemaya prasave. . ./ karavah. . . havamahe*). Judging from this place the principal occupation of these eulogists was the invocation of the gods in time of peace, but RV. 10, 61, 23 royal patrons are described as resorting, during a military expedition or, rather, a raid, to a karu—who is said to be their dearest *vipra*—because the eulogist was believed to be able to help them and to bring their venture to a successful close. Geldner may be right in identifying this eulogist with the royal purohita who indeed often accompanied his patron to the battle field.

It is further worth noticing that the activity of the karu- was an important and even indispensable element of a correct and effective performance of the elaborate rites. The poet of RV. 1, 31, 8 requests Agni to make after being praised (by the karu-), the latter honoured in order to enable him to gain wealth and expresses the wish that the new work or production (apas, no doubt the karu-'s eulogy) may be the means by which the sacrifice may be successful. another interesting stanza is RV 10, 92, 7 stating that the karavah have fashioned Indra's Vajra in the assemblage of the men (Lords): this must mean that their activity ;during the sacrificial sessions has strengthened Indra and stimulated him into a display of courage and heroism. Hence also RV. 1, 53, 6 in which the same god is said to have extirpated, on behalf of the karu-and of the owner of sacrificial grass, i.e. the sacrificer, ten thousand of enemies (*yat karave dasa vrtra'ny . . . barhismate ni sahasrani barhayay*). For the karu-'s relations to Indra see also I, 102, 9; at 5, 33, 7 this god is implored to be his protector. The compound *karudhaas-*"nourishing supporting the karu-"is among Indra's epithets (RV 6, 21, 8; 6, 24, 2 etc.) Notwithstanding the somewhat vague meaning of the noun vrjanesu at RV 2, 2, 9 so much is clear that there also an allusion is made to the karu-'s activity (and that a profitable one) in the sacrificial congregations: the dhi- ("poem based on inspiration) of men has become swollen among the immortal denizens of heaven so as to be a milk-yielding cow for the proclaimer in the sacrificial congregations. The post of RV. 2, 34, 7 implores the Maruts

to give such a proclaimer a reward (. . . data . . . urjanesu karve sanim). It is therefore not surprising that Agni, the god of inspiration (RV. 8, 39, 9), the first and the best rsi (1, 31, 9) invoked to be the karu-'s "father" (the one who forms his person) and "providence" (*tankukr'd bodhi pramatis ca karsave*).

That the functionary under discussion was employed on the sacrificial ground and that his voice was a valuable asset to a satisfactory performance of his task may be inferred also from the Apri-hymn RV. 10, 110, (AV.5, 12(, st. 7: "the two divine hotars, well-voiced . . . fashioning the act of worship for man to worship, karu, urging in (10) the sacrificial rites. . ." If Sayana is right in supplying afterr "urging" (*pracodayantau*) rivijo yajamanams ca "the officiants and the sacrificers"—for the construction see RV 6, 75, 13; 9, 85, 2—, the karu-'s appearance on the sacrificial grounds or the performance of his duties may in this context have been regarded as urging those present to execute their particular tasks. The poet of RV. 7, 2, 7 speakers and proclaimers of praise present at man's acts of sacrificial worship (*uipra yajnesu ma'nusesu karu'*).

It is doubtful whether the karu-may on the strength of a single text, RV.9, 112,3, "I am a karu-, my father is physician" be said to have been a professional man.

There can be no doubt whatever that the etymological connection of the term under consideration with the Vedic verb *carkarti* "to make mention of, has been rightly established and adopted by the authors of many dictionaries. The meaning of this verb is indeed in perfect harmony with that of the noun: cf. e.g. RV. 4, 39, 1 *asum dadhikra'm tam u nu stavama divas prthivya'* uta carkirama. "We will now praise the swift (race-hourse) Dadhikra, and we will speak highly of Heaven and Earth." Nor can any objection be taken to connecting with these words also the noun kirti- "mention, report, good report, fame, renown, glory etc."

That does not however mean that the word bard, which was used not only by Thieme, but also by Renou to render the Sanskrit term under discussion, is altogether felictous. In normal English usage bard means "a Celtic tribal singer, minstrel and chronicler", but the term,

although clearly of Celtic origin, as been applied also to recognised singers and reciters of others peoples. With the ancient Celts they were, according to some antique sources, distinct from the seers and the druids who specialised in a variety of intellectual, spiritual, sacerdotal, magical and prognostic activities. In Wales where the two other "learned" classes did no longer exist they developed into a close and honoured social group. In Ireland they ranked below the official court-poets who held a special place of honour as repositories of hero-sagas, national traditions, genealogies and juridical learning. However inventive a bard—in a more general sense—might be, he seems to have been regarded as a reciter or artist rather than as an author. His chief concern was the maintenance of traditions, and he often claimed a divine power or the past as the past as the source of his information. from Homer's times the often wandering and not rarely blind bard was more or less professianally employed at the courts of princes and noblemen, singing their praises and extolling their families, but his recitation were also enjoyed by the whole company present. The themes of these tales were often heroic and in time of war the bards would, in Asia and medival Europe, accompany their patrons and inflame their soldiers against the enemy by reciting traditions of the great past. They were sometimes credited with particular, for instance magical properties and associated with peculiar liberties or privilege. Religious authorities not infrequently viewed them with suspicion and hostility.

It is clear that even if the Vedic *Kakru-* normally made a living by passing from one patron to another and even if he praised the wealthy and powerful as often as he glorified the gods we had, not withstanding a certain partial resemblance between his activities and those of the bard, better avoid translating the appellation conferred upon him by the celtic term, whether we take this in its original sense or in the sense attached to it by the students of the history of literature.

Let us finally turn to the Greek noun *Kerux* which, being translated by "herald, messenger", was quoted by Schmitt to persuade his readers into accepting his conclusion that there was in the original Indo-European period a term for "the poet". In Homeric times the *Kerux* was an important aid of a king employed for a multiplicity of

task such as convening meetings (iliad.2, 50" (king) Agamemnon bade the clear- voiced hearlds summon to the place of gathering the long-aired Achaeans"); maintaning order in a meeting (2,97" the place of gathering was in a turmoil.....; nine hearlds shouting sought to restrain them";18 503 "hearlds he'd back the folk"); acting as officals (7, 183 f.) or as masters of the ceremonies (Od.8, 62); giving attendance as seconds in a duel (11.7, 274, one of the Trojan and one of the Greeks, "both of them men of prudence"); taking measures with regard to sacrifies (3, 116 ff.); preparing banquets and the animals to be offered as a sacrifice (18, 558). When King Priam went to the Greek to ransom his son who had been killed he was alone, but a hearld attended him, "an elder man, to guide mules and waggon and to carry back the dead body" (24, 149 ff.). The Kerux was also employed as a messenger or ambassador (1.320ff.) and accompanied others, for instance persons of rank and authority, to important negotiations etc. (od. 10,59; 102): Apparently there were then already not only private hearlds, but also public officals (hearlds "who work for the people"; od. 19,135). They were inviolable, and carried as their badge a staff. In later Greece they retained much of their importance, assisting magistrates (making proclamations and keeping order) in law courts and assemblies and fulfilling a variety of other public (political, military, commercial and diplomatic) functions. In the last mentioned capacity they bore messages to other states but were not entitled to negotiate. According to antique sources they acted as such especially in time of war. Mention is also made of "heralds" in the employ of societies or corporations. The epithets applied to the Homeric *kerux* are interesting: he is "loud-voiced" and "sounds through the air", he is "a crier" and "calls through the city", but as far as I am able to see he was never an eulogist or expected to compose hymns or poems. That he was under the protection of the god Hermes and "dear to Zeus" (Il. 8, 517) was not adduced by Schmitt as a parallel to Indra's relations to the karu-. From the texts themselves, the above epithets and some derivative verbs ("to proclaim, announce, summon, declare, notify, tell") and nouns ("proclamation, announcement") it appears that the use this functionary made of his voice was (or had been) his most striking characteristic. So no objection can probably be made to

connecting this Greek word also, with many etymologists, with the Vedic carkarti (see above), which is also related to German words for "informing, reporting; renown, praise, fame", and a Lithuanian word for "proclaiming."

Summarising the above discussion it would be contended that the Vedic *karu*-and the Greek *kerux*, although their appellations were etymologically related, were, it is true, both of them "spokesment", speaking, on behalf of patrons or others, in public obviously being the most conspicuous part of their task. In detail their functions were widely different, those of the kerux being more like the task of the suta as represented by the authors of the *brahmanas*. Granting that in golden times no clear distinction was made between the man who composed poems, hymns or tales and the man who delivered them, the Vedic term karu- alone—for Greek kerux does not support Schmitt's agrument—, denoting the "proclaimer of praise", cannot, in my opinion, prove the existence, in the common father-land of all Indo-Europeans, of a poet, known by the name of karu-, and mainly characterised by his wanderings.

Kiratas and others

The Kiratas are mentioned early (Vaj. Sam. XXX.16 "For the caves, the Kirata"; and yet earlier, Av. X.4.14 "The Kirata-girl that digs the medicinal herb on the top of the mountains"). Here are other tribes mentioned in the *Aitareya* Br., (VII.18) in the context of the sacrifice of Hariscandra. "These are the Andhras, Pundras, Sabaras, Pulindas and the Mutivas". The list occurs also in the *Sankhyayana Srauta sutra* (XV.26.6) except for the Pulindas. The Pulindas were, probably, to the South of the Bhilsa region (see also *Mahabharata*. Adi 74, 36-38; Bhisma 9.38-70 for various tribes, including the ones noted above). The Sabaras, the Suari of Pliny and the Sabarae of Ptolemy, lived in the Vizagapatam hills. The Pundras have been located in Bihar and Bengal by the Mahabharata. The Andhras, originally, lived between the Godavari and the Krsna in the south.

Kramapatha

The Kramapatha is described in Chapters 10 and 11 of the *Rgveda-Pratisakhya.* These chapters give indications how to arrive at the Kramapatha on the basis of the Padapatha and the Samhitapatha. The relationship between Chapters 10 and 11 is a peculiar one. Chapter11 restates much that is said in chapter 10 and adds explanations as well as alternatives proposed by others. Already Muller (1869; CCXLVI; cf. Shastri, 1952: 76) concluded from this that chapter 11 is a supplement to Chapter 10, the main aim being to give reasons for the rules of Chapter 10. But the search for reasons, Muller observes, led to something else. Where the presumed rationale of certain rules was not fully attained by these rules, new rules were added or midofications proposed. One traditionally handed down Kramapatha was none the less known to the author of chapter 11. This is clear from certain sutras in this chapter. Sutra 11.8 (620) questions the rationality of some features of the Kramapatha, thus indicating that the Kramapatha existed in a fixed from even where this was considered irrational. Sutras 11.63-65 (675-76) are quite explicit on this point: "But one should not go beyond what is customary. While saying that both tradition and reasoning are the way of the Kramaptha, one should praise other (rules regarding the formation of the Kramapatha only inas far as they are) in agreement with its (i.e., of the Kramapatha) completion. The rules of the Kramapatha are correct as they were taught in the beginning, but not with all kinds of deviations (therefrom).

In view of the above, we can conclude that chapter 10 of the Rgveda-Pratisakhya describes the Kramapatha as it was traditionally handed down and, we may assume, as it was at the time of its composition.

Some features of the Kramapatha as described in Chapter 10 of the *Rgveda Pratisakhya* allow us to gain knowledge of the stage to which retroflexion in the Samhitapatha had reached. Sutra 10.3 (592) of the Rgveda-Pratisakhya tells us that "they finish (a group of words joined in the Kramapatha) having passed over . . .su and sma when retroflexed and followed by *nah*" (*nate susmeti nahpare . . . atityaitany*

avasyanti). In these cases the Kramapatha contains groups of three rather than two words. The examples given by the commentator Uvata are: mo su nah (RV 1.38.6); *asu sma nah* (RV 6.44.18). For sma there are no further examples; for su there are, such as: u su nah (RV 1.36.13); o su nah (RV 1.138.7); *te su nah* (RV 1.36.13); *o su nah* (V 1.173.12); etc.

It is clear why in these cases three rather than two words from a group. Retroflexion of s in the second word is conditioned by the first word, the second word—thus modified—causes in its turn retroflexion of *n* in *nah*. Retroflexion in in the third word is therefore (indirectly conditioned by the first word. Groups of two words at a time would not show the *Samhita* form nah, contrary to what is desired?

The above shows that at the time of composition of the Kramapatha the Samhitapatha read *mo su nah, asu sma nah,* etc., with retroflex s and s. In this respect the Kramapatha agrees with the *Rgveda* as described in the *Rgveda-Pratisakhya,* not with the *Rgveda* as it existed when the Padapatha was composed.

Krivis

Another less prominent tribe is that of the Krivis. It is referred to in the *Rgveda,* and there is indication there that it lived between the Sindhu and the Asihni (Cenab), "By which (of your protections) you did favoured the Krivi-king" (RV VIII.20.24.; and in the very next verse we have reference to the Asikni (v.25. "What be the medicine in the Sindhu, what in the Asikni and what in the seas . . ."). The insignificance of this tribe in the later literature indicates its merger in the Kuru-Pancalas.

There is clear indication that Krivi was the former name of the Pancalas, "What it (i.e. . . the Horse-sacrifice did the Panacalas called formerly" (*Sat. Br.* XIII. 5.4.7, *esp. rivaya iti ha pura Panncalan acadsate*). According to Zimmer (*Altindische Leben, p. 103* the Krivis and the Kurus formed the later-known Vaikarnas . The Vaikarnas are already mentioned in the Rgveda, as having fought against the king Sudas Bharata (vii. 18.11 *Vaikarnayar Janan raja* (Sudas ny'astah);

and the Mahabharata also mentions them as a formidable tribe helping the Kuru king Duryodhana (Bhisma, 51.15 where the Asvatakas, the Kosalas and the Ambasthas are mentioned on his side. If the Vikarnas or the Vaikarnas are the same as the people staying in Vaekereta of the Avesta, it is clear that it was a very ancient tribe, which later, got merged in the Kuru-Pancalas. Darmesterter (Vendidad, SBE) identifies the Vaekereta regin as Kabul, and it is also said to be a part of.Kashmir (St. Petersburg Dict.)

Kuksi (Dual)

In post-Vedic literature *kuksi* singular) means belly. The dual *kuksi* in the Veda causes problems, since more than one belly is strange. Moreover, the occurrence of kuksi side by side with udara asks for an explanation. Some translators 'solve' the problem by using a plural equivalent in a modern language or by selecting twofold body parts vaguely associated with the region of the belly. However, the dual cannot be overlooked, as it is supported by *ubha* '(both)', and translation like 'paunches' or 'sides' are questionable from an anatomical point of view. In the RV. the dual as well as the singular are found and there is no indication that the singular refers to only one side.

The translation 'pelvis' is used by Filliozat in his book on Indian medica science. In the Veda, however, the use of the dual and the fact that Indra's kuksi are filled with Soma and mẹat speak against such an interpretation.

An entirely new interpretation was put forward by Stephanie Jamison in 1987. She starts from an original dual 'cheeks' which in post-RVic texts by transference also came to mean 'buttocks'. In another transference of meaning 'cheeks' would have developed into 'pregnant belly' and ultimately into 'belly in general'.

Jamison starts with observing that in the ten occurrences of the term in the RV the *kuksi* always belongs to Indra and is often filled with Soma. Moreover in some Vedic mantras jathara and udara almost seem to be replaceable by *kuksi.* Nevertheless she attackes much

importance to the use of the dual ("a highly marked category in Vedic") and to the fact that the other words which denote belly or the abdominal region never take the dual. It is also noted that AV.2, 5, 2 indra jatharam . . . prnasva and AV.2.5.4. . . indra prnasva kuksi imply that kuksi hardly can be interpreted as 'belly' (unless the author of this hymn wanted to repeat one statement with variation).

Discussing the proposed translations of the term she criticizes Wendy O' Flaherty's "both sides of my belly" (RV.10.86,14) on the argumentation that 'sides' are not filled with drinks or foods in the English idiom and that the usual word for 'side', parsva, is never said to be filled. In my view the English idiom does not prove anything about the Vedic and parsva denotes the sides of the thorax rather than the abdominal sides. Moreover, we should take into account that turns of phrase denoting the consumption of enormous quantities of food and drinks are often colloquial and then are not conspicuous for anatomical accuracy. Somebody who has eaten his belly full may be said to have a paunch, which does not mean that he is a ruminant. Therefore 'to fill one's kuksi does not give exact information on the position of these kuksi. Mostly the dual body parts refer to the horizontal level and consequenly two sides seem to be denoted and most probably the abdominal level is concerned.

Kula

From they evidences of the Rgveda, however meagre, we learn distinctly that the social and plitical, organisation of the Aryans rested on their patriarchal family. V.M. Apte remarks: "the very use of term '*kula*' which does not occur as an uncompounded word before the period of the Brahmanas, suggests a system of individual families, each consisting of several members under the headship of the father or eldest brother to whom belongs the kula. (Originally 'home or house of the family' then by metonymy 'the family itself.)" Dr. P. N. Banerjee (Pub. Ad. in A. I., 1916, London) observes: "Man is a gregorious animal; and in the earliest stages of social evolution, the family, and not the individual was the unit of society"; and rejects the view of some sociologists who hold that "the tribe was the earliest tribe of social

aggregation and that the family was a later development." (Ibid., p. 24 fn. 1).

The family life underwent subsequent changes in course of natural progress of the Aryan society by means of the formation of larger and still larger groups, as for examples, the clans (visah), tribes (jana) and the villages (grama), culminating in the formation of States. As head of the family, the father controlled all activities of his children, sometimes even their marriage. The relation between the father and his children was a rule that of deep love and affection and the father was, as is still today, regarded as the foundation of all that is good and kind. ("*Sa nah piteva sunave' gne supayano bhava/sachasva nah svastaye*"; Rv. VIII.86.4 "*pitu-r-yatha ma, no vi yaustam*". (Though loving the father did not fail to the strict to his sons as shown in the chastisement of his gambler sons. ("*Yanma piteva kitavam sasasa*").

Of course, the Rgveda records the cruel act of blinding Rjrasva by his father for slaying one hundred rams which may be passed over as unusual or isolated facts. The tale of the sale of Sunahsepa in the AB suggests how the son was under the absolute control of his son. From this story we also learn that adoption was admitted, even where there were natural sons, for the sake of adding a qualified member to the family, as Visvamitra adopted Sunahsepa. The AV. speaks of family concord which was highly stressed upon. It shows how the members of a family were eager to live united with common interests and mutual love and respect among themselves. The joint-family system was an order of the day in the Vedic period and three generations might have lived under the same roof. The family was like a small communistic society, the members loving each other and holding in joint possession the means of production and enjoying their produces in common. Sons or daughters had their free choice in their marriage affairs. (Jaiminiya Upanisad Brahmana), and the son lived with his parents even after marriage. From the use of some words 'parivivdana' and 'parivitta' we may surmise that brothers and sisters were married according to seniority; and sometimes as unmarried sister lived under the guardianship of her brother and his wife in the absence of her father. The Aryans being fewer in number than the non-Aryans in the Rgvedic age, they always prayed to Indra for a large number of some, even ten

sons as in rc, (“*dasasyam putranadhehi*”).

The bride was taken by her groom to her new house as its mistress—(‘grhapatni; and the term ‘grahpatni’ shows how she fared well with her position and prestige in the administration of the whole family. The new bride is blessed to be treated like an empress (samrajni) over her father-in-law, mother-in-law, sisters-in-law and brothers-in-law (Rgveda, x. 85.47). Macdonell and Keith interpret this hymn to imply the daughter-in-law’s away over her father-in-law, “when the old man had ceased to exercise control”. Dr. P.L. Bhargava, however rejects this interpretation and remarks: “the word ‘samrajni’ is not at all intended to convey away or control.” (The Vedic Age) But we must admit that the wife’s power and position in the day-to-day administration of the house was fully recognised in the Rgvedic age; and both the husband and wife were treated as joint owners of the house in the later period, as evidenced by the terms ‘dampati’ and ‘dharmapatni’, used by Panini. The rc (“*Kulapa na vrajapatim charantam*”) shows that the chief of the family (kula-pa) was inferior to and attendant on the Vrajapati, at least in war, when he goes about (charantam). The AV. states the same fact as the above rc. Timmer thinks that the above rc refer to the heads of families being subordinate in war to the village headman (gramani). But Whitney seems to be right as suggested by the authors of the Vedic Index, “in seeing merely the chieftain surrounded by the leading men, the family heads, not necessarily merely a village headman.” Anyway, the heads of the families were of much help in times of war for their services under the headmen of villages or under any other chieftain. If so, the families were the lowest political units, and their heads rendered services not only in times of war but in those of peace, when the Gramani or village-headman had much voice in the political administration of the land, whose services will be discussed later on.

L

Leather-work

The Rgveda mentions the *carmamna* (VIII.5.38 *carmamna abhito janah,* " the leather-tanners are in front", or those who are wearing leathers-armours"). Tanned leather is mentioned at various places from the Rgveda onwards (VII.55.2 "A hundred tanned leather pieces were presented"). Tanning included the putting of the hide in special chemicalised water and was thoroughly shaken in the process (cf.IV.13;4 "The rays of the sun have put down the darkness as leather is placed in water", which also indicates the normal dark colour of the lether used.) Various used of the cowhide and leather are indicated, as well be seen from : " milking the shoots of Soma, they place the pressing stones on the cow hide (X.94.9); " The bull being fastened to the yoke with the leather-ghongs,varatras" (X101.8); and the hand -guard of the soldiers was made of leathers (VI.75.14 *hastsghna*). Generally it was the cowhide or the bull-hide that was used for preparing leather; but at symbolic rituals the baur-hide is mentioned (in the context of Rajasuya, sat. Br.; "He lets off the boar-hide shoes").

Various occupations, both agricultural and other have been indicated by the Yajurvada texts in the context of the symbolic Sacrifice. They are parctically the same in these texts; and we may do well to refer to the *Vajasaneyi-Sam*:

"For nourishing liquids the ploughman; for soft drink the wine-maker; for auspiciousness the sower (which indicates that the men who ploughed was different from the one who sowed the corn); for nourishment the cow-herd;"(XXX.5fff).

Though fishery is not mentioned as a systematic occupation, many types of fishermen are mentioned: "For the tanks the dhivara" likewise the other words are: *dasa, bainda, sauskala, margara, Kaivarta, paunjistha, anda, mainala* and so on(Ibid. 8-16).

Yet others are: the female-worker in embroidery and the on adept in the science of love-excitement(Ibid, 9 niskrtyai pesakarim samrakarim, both being handled by women).

Yet another interesting group of occupations is as follows: " for purity and bhisaj, for knowledge of the special kind the astrologer, for advice the prasnin (plaintif), for close advice (upasika) the abhiprasnin (defendent?), for limit of conduct the judge (maryadayani prasna-vivekam)" (Ibid9). Probably the prasnin and the abhiprasnin indicate the pleaders, while the upasika indicates the legal adviser.

There are also references to minor occupations Such basket-maker (female), the string-maker (rope-maker) etc.(Ibid.11ff).

Other fine occupations such as of the musicians etc. Will be indicated When we refer to pastimes. These occupations, however, do not indicate castes; for in the same family, it seems, persons could follow different occupations: I am a composer of hymns, my father is the physician, my mother the grinder of corn'' (RV IX. 112.3); but this seems to have been in the times of the *Rgveda*. Later gradually occupations generated castes; and this was the case at the time of the Yajurveda Samhitas. As an example may be taken the case of the *bhisaj* (medicine-man). The Rgveda does not have any objection for the father being the bhisan, when the son is the composer, as noted above, Rudra and the Asvins are the *bhisaj-s* in the Rgveda; but the Yajurvada Samhitas regard the *bhisaj* as unclean: ''Hence, the Brahmana should not practice the administration of bhesaja; unclean and unworthy of sacrifice, indeed, is he who is the *bhisaj*'' (Taitt. Sam. VI. 4.9).

We have referred to the bow and arrows of Rudra. These were the most popular weapons; and they figured also in the rite of Rajasuya, where the symbolic success the king had to shoot three arrows. The best picture of the Vedic (especially Rgvedic) warrior could be had from the attire of the Mruts. At another place, we have reference to the

hastaghna, as we have noted above. The leather-armour was of dark colour and is compared with the cloud (RV VI.75.1 "like the cloud becomes his countenance when he, with the armour, goes to the bosom of the battlefield". The crude and the original arrow was prepared from the reed, and had the deer-horn attached to one end; another variety was that which had the ayas-tip (RV VI.75.15 "poisoned arrow having the head of the deer-horn, and the one having ayas at the mouth"). There were feathers at the other end suparnam vaste), and the horn was fatened with the strap of the cow-hide (Ibid. V. 11 *gobhih sannaddha*). The *Aitareya Br.* mentions that the arrow was having three parts or two parts, one being the reed; the remaining parts were the blade in the one having just two parts, and the blade and the forepart in the one having three parts, (Ai. Br. 1.25 *trisandhir hi-isur anikam salyas tejanam: dvisandhir hi-isuh salyas ca hy'eva tejanam ca*). The arrows were kept in the quiver (isudhi), which is poetically called "the father of many (arrows)" (RV VI.75.5). There was a regular occupation of the bow-makers and the arrow-makers (*Vaj. Sam.* XVI.4 *nama isukradbhya dhansukrdbhyas ca namo namah*).

The bow was not kept ready all the time; but was kept with the string loose. At the time of action the string was tied to the other end; (of RV X.166.3 "Like the two ends with the bowstring here do I fasten you (O foe)". The bow was symbolically called "tree"; but from which tree it was prepared is not clear. Probably it was prepared the bamboo. The word sarnnga, which is so common in the later literature and indicates its being prepared from the horn of the antelop is rare. Asi (danger) was another weapon; it appears to be a short sword, and could be thrown from a distance (fr./as. "to throw"). Among other things it was used for the cutting of the the victim or the cow (RV X. 79.6 "You cut the wood joint by joint as does the asi the cow"). The spear rsti) was another long range weapon (RV I. 64.4 "On their sholders [the Maruts have] the rstis). The term rstividyatah (Ibid I. 168.5) probably indicates the serpentine long-range weapon. We have earlier earlier referred to the *asma-didyavah*, and said that they indicated the stone-weapons, like the *asma-hanman*. Probably they were missiles that could be thrown from a distance.

Lotus

The Lotus, which plays a very important role in ancient Indian sculptures and panintings as seats and nimbus of gods and goddesses as well as decorative motif has had deep symbolical meanings attached to it from the time of the Vedas. Though the lotus is not frequently mentioned in the Vedic literature, the available references to it lead to the conclusion that this flower was very highly esteemed by the Vedic rsis. The present article attempts to trace its relation to cosmogny and its role and function.

Geldner takes *vaghatah* in the sense of 'priests', and Grassmann and Roth in *Petersburg Worterbuck zum Rgveda*, supposes. Vaghatah is *ablative* singular of *vaghat*, meaning 'carrier', by which the cosmic water, the carrier of all is meant. *visvasya vaghatyah* is in apposition to *puskarat.* Sayana too takes uaghatah in the sense of *vahaakat*, i.e., 'from the bearer', 'from the carrier'.

Murdhan mean beginning and in (PW) Roth says that in the locative and the ablative *murdhan* also means 'in the beginning' (in Anguing). According to cosmogonical myths Prajapati in the beginning gathered Agni from the water. Agni is characterised in other verses as germ or foetus of water. His further name is 'son of waters' (*apam napat*). Now, the verse may be translated as follows:

"O Agni in the beginning Atharvan (*i.e.*, from the cosmic water), the bearer of all"

In the *Taittiriya Samhita* the same theory is retold, but in a carer language, where Agni is taken as the previous stage of the earth: "In the beginning this was (moving) water. Prajapati becoming mind recked on the lotus leaf (cosmic water). He could find on support. He saw that nest of wats. On it he piled Agni. That became this (earth). Then indeed he had support."

Puskara parna and *salila*, both indicate water, *salila* to its moving state i.e., to its unsteadiness and *puskara-parana* to its function as the support of Prajapati. TS 5. 6. 4. 5 expalains that *apam* lulyam is Agni 'Nest of water' is the name of Agni's unmanifested form when it was

one with the water, i.e., when it was not divided and has no separate existence. 'Prajapati piled Agni on the nest of waters' means that with the help of Prajapati Agni became manifested from its unmanifested form, and then became this earth. In a passage in the *Satapatha Brahmana* (7 4 1. 8) Agni and earth have been identified (*iyam* by *agnih*).

It would be obvious from the above that the cosmogonical myth of the *Taittiriya Samhita* is a variation of that of Agni's birth as told in the Rgveda. In the *Taittirita Samhita* Prajapati piles Agni on the nest of waters.

Variations are observed in the successive stages of this myth. The *Taittiriya Aranyaka* has an elaboration of the story told in the *Samhita*: This (world) was water that was moving. He, Prajapati, alone appeared on the lotus leaf. Within his mind originated a desire: 'May I create this (world)'. In the *Satapatha Brahmana* 14. 1. 2. 11, Prajapati did not rest on the 'lctus leaf', but, assuming the form of a borar, raised the earth on the cosmic water. He is named as her lord. It means that the cosmic water. He is named as her lord. It means that the cosmic water executed its function as *puskara-parna*, viz., as the support to the earth. The story in the *Taittiriya Brahmana* clearly names the lotus as the support to the earth. The story in the Taittiriya Brahmana clearly names the lotus as the support of the earth: "In the beginning, this (world) was water that was moving. Prajapati grew tired by that. 'How can it be' ge said He saw the lous leaf standing. He thought, 'Indeed there must be something on which it rests.' Having taken the form of a boar he divided deep. He obtained the earth below. Having taken a fragment of it he came out. That he spread on the lotus leaf."

Prajapati saw the lotus leaf standing' means that in the moving and unsteady cosmic water Prajapati perceived the latent possibility of supporting the creation. He divided and disvered that the osmic water's potentiality as support for the earth below, *i.e.*, the cosmic water could be a support of the earth. Hence he spread a fragment of it on the *puskara-parna*, the cosmic water. Both in the *Satapatha Brahmana* and the *Taitttiriya Brahmana* versions the pre-existence of the earth below the cosmic water is supposed. In all these stories earth is said to have

a firm establishment in the cosmic water. The *Satapatha Brahmana* says at one place that before getting a firm establishment earth tossed on the cosmic water like a lotus leaf indicating it helpless condition in the vast ocean. *The Taittiriya Brahmana* says that it was made stable by the suport of the lotus: "That he (Prajapati) saw in the midst of the heaving sea. He saw the wide earth (urvi)—the stability of the moving one Uagat) —that was indeed born of the support of the lotus." Pryhara or lotus signifies the cosmic water's role of support to the earth by making it steady at one place.

Obviously, the cosmogonic myth with all its variations is a modified form of the birth of Agni from the lotus. Agni or earth was the first visible form, *via.*, lotus, that emerged from the water. In these myths the lotus embodies that thing which supports a new development, whether in the form of Agni (*RV*), or in the form of Prajapati (TS 5. 6. 4. 2-3) or in the form of the earth which was created or placed on the lotus.

M

Mahanagni

The Vedic people knew of any such goddess. It is difficult to give an exact copy of the goddess in the Vedic pantheon; but even granting the fact of the absence of idol-worship of terracotta offerings in the early Vedic period, the Vedic religion had developed the concept of the "Great naked woman", the Mahanagni, as early as the period of the *Atharvaveda* (AV) some hymns from which are known to form part of the Khila hymns of the *Rgveda*. At one place in the AV, 'Mahanagni (another reading is Mahanagni, but only at this place) is alluded to in the mantras in the context of marriage; and the gods Asvins are invoked to protect the bride by their power by which they got sprinkled the gentials of Mahanagni (AV XIV.1, 36 *yena mahanaghnya jaghanam . . .obhy' asicyanta.*

In the same context we have some ritual-detail; for, along with the genitals of Mahanaghni, wine and the dice are also referred to have been sprinkled (Ibid. *yena va sura yena aksa abhy' asicyanta*). This will indicate that the sprinkling of the gentials of the Mahanagni, together with the wine and the dice probably formed some sort of a ritual; and, very probably, it was done for prosperity; it is the ritual-belief of the propitation of this naked goddess that further entered the ritual of marriage, as a charm for the happy married life for the bride. However, the propitation of Mahanagni is not exclusively associated with marriage. It was a much wider practice, and was extended to the ritual of marriage. The indication is to be found in another context, where we have some more details and a probable ritual. The *mantras* that refer to Mahanagni are traditionally

incorporated in those that are called *ahanasyah*; and this term has a peculiar connotation. They symbolised coitus, and their recitation was incidative of the completion of coitus, when actual coitus was substituted by a purely symbolic one.

There is a slight difference between the *mantras* of the Av and those from the *RV-Khila*, but the theme is the same; and we may note the most prominent features thereof: Mahanangi is told that 'he' is roaring, being unsatisfied; she should be easy, and lift her thighs (RV-Khila V.22.6; AV XX.136.5 with variant reading). Mahanagni strides over the mortar and says, "As do they pound you, so do they mine" (RV Ib. 7 = AV Ib.6). Mahanagni rinses the "cock" with tthe wooden peg (TV Ib. 8 = AV b. *10 mahanagni krakravakum samyaya pari-dhavati*; and now, the singer says that he does not know, "the beast carries the woman by head!" (AV Ib. 10 *ayam na vidma, yo mrgah sirsna harati dhanikam*; RV 8 has it as, "This bamboo-stic (tejanam) we do not know; the woman *dhanaka*) becomes "endowed with the head" (? *sirsna bhavati dhanaka*). Mahanagni says, "Well is the *membrum virile* entered; of the 'tree having such fruit' may we gainbasket after baske" (AV ib. 9 = RV Ib. 5, with the difference that in RV at ab we have "the organ of the horse has entered").

Then we have reference to the male partner of Mahanagni, who is called Mahanagna. This is what is said: "Mahanagni runs after Mahangna, who runs (or, "rinses' Mahanagna who 'rinses' her," *dhavantam anu dhavati* 'where the sense seems to be twofold including the sexual); (and says), " These his cows, protected them ; 'enjoy' me ; 'eat the moist one' (AV Ib.11=RV Ib. 9)", where the sense is clear, and the eating of the "moist one," is to be understood with "enjoy me" (*vabha mam. addhy. 'odanam*), the whole concept being of the sex-act as a charm for the protection of the cows. There are also other references to Mahanagni in the AV, which do not occur in the *AV-Khila:* " The *sudeva* presses you, Mahanagani ! " and "the *a—deva* presses you, Mahanagni ! " (14"); and at both the places we have, " The dig of the Great is great".

From what we have noted above , the following aspects of Mahanagni become cler :

(i) As a single goddess she is the norm for all feminine charm, and is associated, in the *mantras*, to bless the bride;

(ii) It is probable that dice and wine are associated with her as ritual-objects; but the point is not quite certain;

(iii) In the sphere of general fertility, as is indicated by the basket (actually "winnowing basket", *surpam surpam bhajemahi*, cf. the places noted above), she is associated with the sex-act; and there too, the symbol is that of the mortar (*vanaspati*) and the pestle that poinds in it. But is no clear indication of the mortar being the symbol of a feminine deity in the Vedic ritual, though, among other things, the mortar-pestle form a mithuna;

(iv) Mahanagni has her male counterpart in this aspect, Mahanagna; he is described by the tree-symbol (cf. "of the 'tree having such fruit", *indrkhalasya vrksasya*), and is likened to the Bilva and the Udumbara trees; his copulation with Mahanagni is conducive to the protection of the cows, and also of the held, his copulative 'dig' (*khodanam*) indicating the dig of plough.

(v) Mahanagni is said to be associated with some beast, who is said to carry her by his heard; but there is a variant reading in the RV, according to which it appears that there is an indication of some sort of a head-dress (*sirsna bhavati at RV*; cf. *variant* at AV *sirsnam harati dhanikam*; the meaning is dark);

(vi) Along with the beast (AV Ib. 10 *yo mrgah sirsna harati*), and the partner Mahanagna, she is said to have copulative relationship with Isudeva and adeva; the words being indicative of erotic sense.

There is room to believe that here we have a multi-aspect personality of Mahanagni. In the divine aspect she has the divine partner, Mahanagna; in ritual, Mahanagna becomes, or is represented by, the *sudeva-adeva* on the one hand, and, on the other, the beast. In the former aspect there must be a human; in the latter a ritual-beast, and it is here that the horse comes in the Horse-sacrifice; for some of the *mantras* that precede were actually sung at the Horse-sacrifice; for and, under this later influence can be explained the reading in *RV-Khila* "the organ of the horse has entered" (*asvasvavesitam pasah*),

which we do not have at the AV. The relationship between the "nude goddess' who has her partner and the Vedic Mahanagni cannot be exactly established. But the concept behind them is similar. Mahanagni is undoubtedly the goddess of the procreative faculty; and she is the divine woman par exacellence who would give progeny and full womanhood on the one hand, and. on the other, would give full crops; the latter is her aspect of the earth. The former may be compared with the custom of applying *sindura* to the vagina of the "nude woman" and her worship by women for progeny.

The concept of Mahanagni developed in the later Vedic period, for, as said above, there is no reference to her in RV proper. In her zoomorph she comes in the context of the purchase of the Soma-shoots, as the cow in the exchange of whom Soma-shoots are purchased (*ai. Br.* I. 27 *taya mahanagnya bhutaya samam rajanam akrinam*). Here Soma is said to be the bull, and Mahanagni is the cow; they form a mithuna (compare the "nude goddess and the Bull" from Bhinmal) and she is also said tobe speech.

Another important aspect of Mahangni, through it is not clearly stated, is the sacrificial altar (*vedi*). The Vedic altar was prepared roughly in the form of a woman, and her male was the fire. The altar and the earth are mutually identified, and, as the earth and Mahanagni are on par, as noted above, it is very clear that the altar is Mahanagni. The vedi is described as a young woman, well-adorned, having four kapardas (dangling intertwined hair, a form of *veni*, the latter being flowing hair) and butterfaced, supervising the ritual (RV X. 114.3 *catuskaparda yuvatih supesa ghrtapratika. . .*); and she is pictured to be attended by the sacrificer and his wife, the main ritual-*mithuna*, described in a typically sexual term (*vrsanau*, "the potent sprinklers"). In this connection it is interesting to pay attention to a terracotta-image found in a altar at Kausambi. it has been identified with the goddess Sinivali, the Vedic goddess connected with vegetation and fertility and described as having beautiful *kaparda* and head-ornaments (*Vaj. Sam* XI.56 *sinivali sukaparda sukurira su-opasa*); but, it has to be rememembered that Sinivali is the deity of the first half of the new-moon day, which is why she is associated with the moon. Hence, it is more proper to take the altar-figurine in various parts of India, and

whose terracotta figurines are found from Rupar, Ahicchatra, Mathura, Tamluk, Kausambi, Chandraketugarh and other places, i.e. from Panjab to Bengal, by about the 2nd century B.C.

However, Pancacuda has to be differentiated from the altar-deity from the fact that the latter is said to be all nude but for the sacrificial grass that is strewn to make her partially covered (at least!) before the gods and the priests that sit round her at the time of the sacrifice. On the other hand, Pancacuda is fully covered, though her sexual strength is seen from her full breasts and hips. She has, in her head-dress, five *ayudhas*; and it is difficult to identify them with the sacrificial instruments, such as the *sphya* (wooden sword), that are placed in the vedi for ritual-use. Moreover, Pancacuda does not have her male partner, while the vedi has him in the Fire-god. Thus, Pancacuda is out of the scope of mithuna. Now, the question is, can we connect the terracott "nude" and the terracotta mithunas we have seen, with the Vedic ritual-tradition.

Mahavrata

Among the solemn vedic rituals the Mahavrata, the "great festival' plays an important role and assumes a key-position in the Vedic ritualistic world. In the traditional texts, the Mahavrata appears as a part of the great soma-sacrifice. Its roots reach as far as to the ancient Indo-European background. On the other hand, this festival prepares a ground for the later developments of the important post-Vedic concepts of philosophy and religion. Just like the Pravargya, a non-orthodox ritual recently studied by Van Buitenen, it is an external ritual which had certainly an independent existence before it was absorbed in the soma-sacrifice. It exihibits number of special features in contrast to the ritual of other sacrificies. In this festival the activity of the priests fairly differs from the usual scheme exhibited in the Vedic rituals. One can observe so many elements in it which can be found rarely or not at all in the performance of Vedic rituals, i.e. the participation of women and sudras. The special importance of it lies in the mystical and esoteric character of this ritual which is well described in the Aranyaka-texts, like Sankhayana or Aitareya.

Now we come to the question of the sources of this ritual. We have at our disposal two kinds of texts, namely descriptive and explanatory. The explanatory ones to a greater extent belong to the middle Vedic and late Vedic texts, especially Aranyaka-texts. In this connection we can mention the Sankhayana-Aranayaka which was edited and translated by Fiedlaender in 1900. The speculations about the Mahavrata are continued even in the period of Upanisads, for example Kausitaki-Brahmana Upanisad belonging to Sankhayana- Aranyaka. Important informations about it can be found also in the Brahmanas of Samaveda. This fact is easy to understand because the music and the sounds play an important role in the Mahavrata. In this respect both Jaiminiya-Bramana and Pancaimsa-Brahmana are to be mentioned. The details of the ritual are described in the Srautasutras, especially in the appendix to the Sankhayana-srautasutra and also the Srautasutras of Samaveda. Probably one could get more information on the concrete performance of Mahavrata in the prayogas of later period which are not yet published.

The Mahavrata is structurally quite different from other Vedic rituals. In this ritual we find a mixture of dramatic elements in the procedure. For instance the hotar ascends on a swing and recites from there the mahadukha; the adhdvaryu seats on a king throne (asandi) which fact gives a scope for innumerable mystical speculations. An arya and a sutra fight each other for a round and white skin. A ksatriya throws arrows on the skin of a barren cow. People are performing the sacral copulation. A Brahmacarin enters in obscence conversation with a prostitute. A discussion between a praiser and a faultfinder takes place. At the end slave-girls carrying the pots full of water on their heads dance around the fire and finally pour the water on the ground. These lively elements are almost exhibited the dramatic way. Without any doubt we must here assign the meaning of vrata as festival or ritual instead of religious observance. This festival is linked with the surpassing of forbidden behaviours. It is an important question to who's honour this ritual was celebrated.

It was originally a ritual belonging to the Indra cult. In some texts we find an interpretation of this festival to be performed in honour of Prajapati, but it is doubtless to say that it is a later development. The

militant elements prove the prominence of Indra, and, at the same time, the elements of fecundity can be related to Indrani (just like in the marriage ceremonies). When the Mahavrata was originally the festival of winter-solstice, Indra prayed the role of a savious (sutraman) to save the world from the danger of shortening menace of the days. Indra plays here a similar role, heing amhomuc, as the Latine goddess Angerona (according to the views of Dumezil). One of the most worth mentioning studies of the Mahavrata is of Hillebrandt as a part of his book "*Die Sonnwendfeste in Allindien*", published in 1889. According to Hillebrandt, the Mahavrata is a festival of summer solstice which occurs in India just before the rainy season. His theory of Indra as "Gewittergott" leads him to this conception Nevertheless it seems necessary to reject the conception of Hillebrandt and take a correct stand, in accordance with the Vedic literature, where in reality the Mahavrata was described as a festival of winter solstice. So this is a festival of the beginning of the vedic year. One can establish on the basis of astronomical and philological consideration, that the origin of the Mahavrata can be dated approximately 1500 B.C. The Nature of this festival exhibit two essential features: (1) the Ksatriya-element, characterised by the protection of Indra and also the presence of the king. (2) the elements of fecundity, described in the obscence dialogues and ritualistic copulations.

On the other hand the Mahavrata is full of esteric and mystical elements. In this respect one can compare the Mysteries of Elusis as Hauer alluded. Will find an echo of this conception in the Kausitaki-Brahmana-Upanisad in which the main portion of the text is dedicated to the travel of the soul to the other world. At the same time we find various popular elements the Mahavrata is closely connected with the domestic ritual also, especially the marriage ceremony where Indrani, the consort of Indra, appears. The origin of two developments of the later Indian culture, like some mystical and dramatic elements, can be traced back in the Mahavrata. On one hand it shows pre-Tantric and pre-upanisadic elements, and on the other hand, some definite original features of Indian theater, the origin of which cannot be traced in the orthodox Vedic rituals. The pre-Tantric features are of great interest. According to Eliade, the spirit of Tantric rituals and

meditations is to put together the contrasting factor as a mystical unity. Among all vedic rituals the Mahavrata is the only one where such a dipolar structure can be observed: the sexual intercourse forms only one part of it, and other couples consist of praiser and faultfinder, arya and sudra, etc.

Important are also the elements for the understanding of the ritual which are considered elements of drama and dance. In the "annual song" sung by girls who dance around the fire, an archaic form of the nandi of the classical Indian theatre is recognisable. Both contain the wish of a blessing with mention of the king on whom depends the welfare of the whole kingdom. Further the Significance of the musical instruments has to be pointed out, which have led to numerous speculations. Thus, Indra's voice resounds from the famous hundred-stringed harp which is still available in Kashmir today.

At least the question still remains which Vedic poems were originally connected with the Mahavrata. It is highly probable, as Aauer has pointed out before, that several of the Kuntapa-hymns of the XXth book of the Atharvaveda belong to this category. This is supported by the fact that one of the verses of the "annual song" forms at the same time the refrain of one of the Kuntapa-hymns. This kind of text is related to the folk-literature of the gathash. The "annual song", as well as one of the Kuntapa-hymns, mention Pariksit as a contemporary king. Since the middle of the second millenium B. C. has been suggested as a probable dating for Pariksit, the origin of the Mahavrata can be placed at the same time, on the basis of this statement, even if the majority of texts which describe it are more recent.

Mantras

In the discussions on the Mantras I have adopted the following methodology. (1) The corresponding Mantras of the AB. *-pratikas* as given in the AS, are quoted fully. (2) The liturgical context of every Mantra in the AB, is described. (3) Then I have given the sources of the Mantras pointing out the text variations with reference to the AS. -version and the ritualistic employment of the Mantras in various schools of rituals. By sources, I mean the early Vedic texts in which

the Mantras are seen. (4). Notes on the setting of the Mantras in these Vedic texts with reference to the verses that precede and succeed them are also given wherever felt necessary.

Mantra Brahmana

The mantra Brahmana is wholly in matrical form (hence the name) and almost all together in the form of addresses or prayers—the connecting links being so sparingly given that the Editor continually refers to the Gobhila's Grihya Sutra for the necessary explanation, it is divided into two *prapatakas* or Books, each of which is subdivided into eight *Khandas* or chapters. The first of these books gives the *Mantras* connected with the marriage ceremony, the taking of the bride to the bridegroom's house, the conception, quickening and birth for the first male child, the shaving of his head by the village barber, the adorning of him with the sacred thread, the placing of him as a student or Brahmachar in with a Guru or teacher, and under the care of the god Stick or Danda for protection. The book ends with his consigning his cows to the care of the god Pushan, thanking his divine weapon, the Stick or Club, for its providing grass for his cattle, which he also addresses in prayer, asking them to increase in number, so that he may have more milk in future. It contains much that is obscence.

The mantras given in Book II. partake more of the nature of the teaching found in the Aranyakas or Upanishads; and both it and the first book give unmistakable evidence of their being not so old as some of the other Brahmanas. It begins with invocations and prayers to the snakes of the fourth quarters, to the earth, to Rudra, Indra and the seasons, asking for long life, rice, air, fire and that when he does die he may not again be cooped up in a body; he calls on his soul to sing the praise of him who gave him rice to eat.

He then gives rice pudding to Yama that he may protect his cows and give him a good reputation. He offers a goat and asks for cows, goats, camels, buffaloes, & C. From Usha he asks for long life to his children.

With pindas, cloths and water, he worships his ancestors; and

commits himself to the care of that great spirit that pervades the three worlds, Para-Brahma, that all-pervading, formless being which rests upon the whole universe; and he asks to be equitable like the sun, glorious like fire, power like the wind, sweet-scented like the moon the intelligent like Brahaspati. He also salutes Rudra, Brahma and Surya.

He seeks to be delivered from idleness and worships Bisarava. Before leaving his bed in the morning he addresses the sun to make him illustrious among all the three castes. He further asks those gods and goddesses who left him at night to come back and take possession of him during the day-time. He asks the sun god to restore to him the powers lost at night and offers him ghee, so that he may get up with its rising and not stop from work before its setting.

He now worship his household deities and asks for disciples from distant and different quarters. He makes an offering to the sun and moon praying for power to bring men under his control; and, in correction of some current views, remarks that "only fools say that you, Sun, have your other side dark; but I assert that you are lighted on the other side", He offers and asks for eatables for night and day. He then takes his Club or Sticks and prays to it to protect him from his enemies.

By means of drug he destroys all worms within time. He then goes to his meal, squats upon his matted Kusa-grass after washing his feet, and partakes of eatables duly named.

The Brahmana ends with the prayer that Aryans, and especially wish Aryans, be preserved from killing cows.

Marriage

The laws, commandments, or rules of action, laid down in our Shastras are of two distinct kinds. *Firstly*, there rules which man, as he is at present constituted, cannot discover for himself without the teaching of the Shastras. The rule, for instance, which says "He who wishes to attain Svarga, or heavenly happiness after death, should perform the sacrificial rite called Jyotishtoma", cannot be formulated by man, unless the Veda has taught it. *Secondly*, there is a rule in the Sharstra which says that "the pupil shold follow the teacher". This rule

can be formulated by man without the Shastra teaching it. He may find out for himself that if the teacher should instruct his pupil, the latter should implicitly obey the behests of the former; otherwise the teacher may not willingly impart all the instructions that the pupil requires. The Veda is intended to laydown the rules of the first kind, the laydown rules for the guidance of man in those matters in which the can never arrive at a knowledge of those rules, without the aid of Revelation, as transcending the reach of his personal experience. In such cases alone we depend entirely on the teaching of the Veda and should literally and implicitly follow the rules there in laid down, if we wish to attain the results which are said to accure from the acts recommended, in this world or the next as the case may be. All the rules laid down in the Veda primarily are of this sort. The second class of rules are found in the Smritis the work of human intellect.

To what category does the marriage ritual laid down in the Shastras belong? To answer this question, we should know what the object is of the marriage ritual prescribed in the Shastras, as distinguished from the result of the sexual union of man and woman not established through such a ritual. This latter kind of sexual union resulting in reproduction is brought about by the sexual instinct implanted in the whole animal creation including man. No Vedic commandment is needed to bring about this event. When the natural instinct impels a man and a woman to unite together for reproduction, the Veda teaches them that if a fine efficient progeny of a highly intellectual, moral and spiritual nature is aimed at, the conjugal relation should be accompanied by the course of life laid down for a householder from the very day of his marriage, and preceded by the preparatory course of life prescribed for the Brahmacharins, the holy order of Vedic students; so that the main immediate object of the Vedic law of marriage is not mere reproduction, but the advance of human evolution by way of bringing about an improved race of human beings.

The ordinary human intellect can never formulate such a rule of life without the teaching of the Shastra. Neither are the promises, vows, wishes and aspirations which are conveyed through the mantras, or the formulas recited by the bridegroom and the bride in the course of the marriage ritual, ever likely to enter their minds if their have not been

suggested by those mantras. The expression of these vows, promises, and aspirations, implies and impresses a full sense of the responsiblilities and duties pertaining to the life of an ideal householder or citizen, a full sense of the holy life the married couple will have to lead together. Man and woman thus united by the bond of marriage, leading the holy life laid down in the Shastras for the order of householders, reproduce themselves in a race of human beings called Rishis, whose minds can soar beyond flesh and its concomitant feelings and view the world of man from loftier altitudes. It is through such a race of men, possessed of vast powers of clear and piercing vision, that the Vedas have come down to us.

The relation of marriage is thus the most important concern in life and must be entered into in no light spirit, if a progeny has to be brought into being which is to be worthy of the high destiny of the Aryan race to which the Rishis belonged. Prior to entering into this relation, man and woman should have clearly understood the importance of the sacred life of the householder as laid down in the Veda, and should have fully prepared themselves for that life. With a view to this, let us try to formulate in detail the primary law of marriage as contrasted with the secondary and tertiary laws now in vogue among the Hindus. Where ought we to look up for this primary law? The fountain source of all teaching inregard to matters beyond the reach of the ordinary human intellect is the Veda, as Jaimini says When the Veda fails us, then alone we have to look up to the other sources of law, such as Smriti and custom, constituting together what is called sampradaya or tradition (*vide infra* para 14).

The Veda comprises two sections. One section called Brahmana lays down rules in express terms,—in the form "One should do so and so if one desires such and such a result,"—with necessary details, and with such explanations as are calculated to induce a man to follow the rules. The other section comprises mantras, the formulas to be repeated in the course of the ritual, expressing the acts to be done at the time; The mantra does not state a rule expressly in the form "One should do so and so;" it simply describes the act which at the time is to be done by the individual engaged in the performance of the ritual. It is in the form "I do so and so", or "O Indra, grant me this prayer;" and so on.

So the mantras express the thoughts and aspirations of the person engaged in the ritual, while the external act or acts constituting the ritual form the outward expression, and sometimes the mere symbol, of the person's inward workings.

The Brahmana section prescribes the use of mantras in connection with particular acts in the course of a ritual, especially when the connection between a mantra and an act is not quite apparent from the tenor of the mantra itself. But where there is no express Brahmana text prescribing the use of a mantra with reference to an act of ritual, such a connection must be inferred from the tenor of the mantra itself. In fact, the Mimamskas teach that where a mantra indicates clearly with what act or ritual it should be associated, there is no need for a Brahmana text teaching such a connection. If, on the contrary, there appears in this case a Brahmana text apparently pointing to such a connection, it is said that the main object of the rule is not simply to repeat what the mantra clearly indicates as to its, use, but to teach some thing over and above what the mantra imples.

Now the Brahmana section of the Veda does not treat of the marriage ritual. But in every one of the four Vedas, there is a separate section embodying the mantras connected with the marriage ritual. It is probable that these mantras were once all self-explanatory, and that therefore no express directions were needed as to their connection with the several acts of the ritual. It is in these Vedic formulas that we would seek for the Vedic Law of Marriage embodying the original ideal of the status of man and woman at the time of marriage and of the conditions of their married life.

We should study the mantras with a view to determine the primary law of marriage from their tenor. If the tradition of the time and the land embodied in the current practices and Smritis (law-books) conflict with the rules derived from an independent study of the Vedic mantras which are the primary source of law, the tradition should give way to the paramount authority of the Veda. Such are the time-honoured rules laid down for the interpretation of the Vedic texs, and formulated by Jaimini and Badarayana, the two great authors of the Mimamsa, with a view to guide the students in determining the laws laid down in the

Shastras. If therefore we wish to ascertain the Vedic Law of Marriage, we should study the mantras connected with the marriage ritual, interpreting them in strict accordance with the principles of the Mimamsa. It is enough for the present purpose to take up a few mantras for study—such mantras as are connected with those parts of the marriage ritual which are common to all schools of the Veda, and without which no marriage is complete. The rules which such a study suggests are binding on all Hindus who recognise the supreme authority of the Veda in matters of religious law.

This mantra is evidenly to be recited by the bridegroom holding the hand of the bride, the act of *pani-grahana* forming a very important part of the marriage ritual. The mantra indicates the main object of marriage, viz., *suprajastva*, the generation of a fine progeny. This result will accrue from the union of a man and a woman joining together in close companionship for the whole life and duly performing, from the very day of marriage onward, the duties of the householders' life—duties which they as husband and wife owe to the Gods, to man, an to lower animals. Further, every Aryan has to bear in mind that this holy relation of marriage between a man and a woman of the Arya or cultured class is brought about by Gods for serving a divine purpose in life, through the married couple discharging their duties as householders. Thus living together in mutual love, and at peace withman and with all beings above and below man, the Aryan man and woman, united together by the bond of marriage, bring forth a progeny worthy of the Aryan race.

From this we may learn that manliness is one of the fine qualities expected of the children to be brought forth as the issue of the married life. Further, the bride is exhorted to lead a life of devotion to the Gods, which necessarily presupposes knowledge, on her part of the nature and functions of the Gods in relation to the world and humanity. When such words are addressed to the bride, she is expected to understand their meaning and spirit and to be able to rise to the level of the husband's aspirations. Surely, all this cannot be expected of a bride whose age is ten years or under. So, according to the Veda, man and woman, when they are about to enter the married life, must be quite mature in mind and body. They should be able to understand and recognise the main

object of marriage, as also the conditions of the married life in which that object has to be achieved.

These words addressed by the bridegroom to the bride on the first day of marriage show that, in the original Vedic ideal, the relation of husband and wife is one of friendship on almost equal terms. They have had each their own thoughts, vows and aspirations; and by marriage, they have to consciously unite them together in harmony, with a view to bring forth a fine, manly and spiritual progeny and thereby forward the advance of humanity. They have been brought together by the Gods to serve a very important divine purpose in human evolution, as we have already had occasion to show (vide supra para 7). Can we expect words such as the above to be addressed at the time of marriage by a boy-bridegroom, or even by an adult bridegroom, to a child-bride, to a girl between four and ten years of age who cannot respond to the call of friendship and co-operation, and to the demand of perfect union in thought and deed? Can the girl understand and realise the full sense of the words thus addressed to her? The further proposal that the bridegroom makes to the bride in this connection clearly indicates that both of them must be adults at the time of marriage.

Thus at the time of the Sapta-padi (the ceremony of pacing seven steps) which occurs on the first day of marriage, the bridegroom and the bride are of an age when they are ready to become the parents of children.

Now to pass on to the study of another significant mantra. At the house of the bride's father the bridegroom has to offer a number of oblations to the fire praying to Gods for their blessings on the marriage and on the bride.

From the these two mantras it may be clearly seen that even on the first day of marriage the bride is fit to leave her parents' house for good and to take her abode in the bridegroom's house whence she is never to return to her parents. No infant or child-wife can thus part away finally from her parents'care to set up a common household with the husband.

On the very day of marriage when the bride has to leave her

parents' home to take her abode with the husband intheir common home, she must be prepared to take charge of the household, well versed in the household management, and fully conversant with the details of all the sacrificial rites that the householders have daily to go through. This means a previous preparation on her part and a well-devised course of instruction which she has passed through to qualify herself for her future life as wife and mother according to the Aryan ideal. As a matter of fact, the bride has herself to repeat mantras or formulas with a full understanding of their sense, as well as she has to understand the full meaning of the bridegroom's exhortantions and promises uttered in the form of mantras. There was, indeed, a time when among the Indo-Aryans women were as well educated as men, when women studied Vedas and sciences as well as men, when women sacrificed on their own account like men both before and after marriage. This becomes clear from the study of a mantra connected with the *laja-homa* (the oblation of fried grains), the next stage in the marriage ritual.

The maiden who wishes to secure a proper husband has to worship God Aryaman. And this worship is given in detail in the Kausika-Grihyasutra of the Atharva-Veda. The Sankhayana Grihyasutra of the Rig-Veda. The Sabnkhayana Grihyasutra of the Rig-Veda *Indrani-Karma*, a ritual to be performed by, or on behalf of, the maiden on the eve of her marriage, in which oblations are offered to Gods and Goddesses, including Aryaman. From this it is clear that women offered sacrificial worship on their own account, independently of men. The cooperation of man and woman is necessary in some sacrificial rites only, but not in all. The tie of marriage enables a man and a woman to offer a conjoint worship to the Gods, and the benefit of this conjoint worship to the gods, and the benefit of this conjoint worship is stated in the words of the following mantras addressed to the bride in this connection.

"In the home of the Creator, in the region (attained as the result) of the meritorious deed, I secure for the a place of blessedness with the husband." (*Ibid.* 16.)

The wife has an equal share withthe husband in the merit of their

conjoint worship. By a proper discharge of their duties as joint householders, the married couple attain to the highest heaven, after death, enjoying there a heavenly bliss in mutual love and company. Equal share in the benefits of a joint act implies equal efficiency as a co-operator in the act. A little later, on, when the bride is about to take charge of the common household, she is addressed as follows:

"Be thou a loving queen in the house) to the father-in-law, a loving queen to the mother-in-law, a loving queen to the sister-in-law, a loving queen to the brothers-in-law."

So, when the married couple are settled in their common household, the wife becomes the mistress of the house. The husband's father, mother, sisters and brothers, if they happen to live with them, are only the dependants of the married couple and are to be treated lovingly by them with respectful consideration and kindness.

***Woman's Duties as Householder, Wife and Mother*:** On entering the house, the bride is addressed as follows:

"May the joy increase here through offspring. Be thou ever awake here in this house for the duty as householder. With this, thy husband, do thou join they body; and as thou advancest in age, thou shalt teach the sacrificial law."

Here the bride is reminded of the responsibilities of the married life. It is wished that she may be get such children as will be a source of joy to her. She has to be ever watchful in the performance of the duties which she, as a householder, owes to Gods, men and lower animals. She is told that the bond of marriage uniting them together has to be completed by conjugal embrace. Finally, as she advances in age, she will have to teach the sacrificial law to her children and grand-children. This office of the mother as a spiritual teacher of her children has an important significance, which will be dealt with in the sequel (Para 5). Such are the responsibilities which develope on the female partner in life from the day of marriage to the time of death.

Materialism

Indian materalism is often confined, rather confused, with the Carvaka or Lokayata school of philosophy resulting into the development of a false notion that prior to the rise of this school, the nature of Indian thought has exclusively been spiritual or other-worldly which reached at its peak in the Brahma-Atman and moksa philosophy of the Upanisads, and, consciously or unconsciously, has been responsible for developing a negative approach towards human life and the world so much so that a group of scholars could call India a land of dreamers and mystics having no concern with the realities of life. The dominance of spiritualism on ancient Indian life and thought has been looked upto that extent at which non-availability of any text of Carvarka or Lokayata the highly materialistic school of philosophy, has been explained by saying that these were wilfully destroyed by those who had their faith in the traditional or Heterodox philosphy because the Carvakas or the Lokayatikas preached a philosophy in the which spiritualism with all its aspects was forcefully denied. But looking at Indian materialism within the fold of Carvaka or Lokayata school will be narrowing its limits. Indian materialism has a historical tradition dating much earlier than the rise or Carvaka of Lokayata school. Its history, as Radhakrishnan says, begins with the beginning of Philosophy itself in India and although it could not be developed as a school or system of philosophy before the rise of Carvaka school, its traces may very clearly be seen in the early passages of even the *Rgveda*. In the present paper an attempt has been made to bring into light the ideas of materialism scattered in the *Rgveda* and their impact on the life of the people of that age.

To start with, it would perhaps be well to have a brief knowledge of the general features of the materialism as such. Materialism, as the name itself indicates, is a philosophical theory in which the primacy of matter over the idea is established. It holds that only the matter is existent or real and is the primordial or the fundamental constituent of the Universe. All events, acts and state of affiars are either subordinate or may be completely reduced to material objects and their interrelationships. Disbelieving fully in and criticising very bitterly, the

existence of a God or Creator of the Universe, it says that extended impenetrable, eternally self-existent matter susceptible of motion is the one fundamental constituent of the Universe; mind or consciousness is but a mode or property of such matter psychical processes are reducible to physical'. Materialism, thus essentialy, is a philosophy which begins as a scientific enquiry about the Nature and the Natural affairs and in a natural development reaches to the world of human beings because it considers man as a part of nature who can develop himself finally and fully by satisfying his natural urges. This can be attained through achieving maximum sensuous pleasure in which lies the ultimate end of his life. All human virtues and ideas are aided at this ultimate good and devoid of it no individual or social life can be thought of. This philosophy of pleasure named Hedonism, is the most important branch of the materialistic philosophy of which other branches are Realism. Naturalism, Atomism, Empiricism, etc.

A careful study of the Rgvedic material would reveal that the life in that age was full of joy and cheers. The highest value was attached to the world and worldly objects of pleasures and to achieve these in their maximal was considered to be the ultimate end of life. Interest in order-worldly affairs had not till then influenced the life. and thought of the people and though the concepts like Rta,Dharma, Satya and Tapas etc., make us believe of a high moral sense of people as well as the solid ground for the development of an idealistic outlook yet the general tone of the culture reflected through the most of the Rgvedic passages may lead us to think in the opposite direcrtion also. One may easily find some strong references to the centrality or primacy of matter in the Universe which is the first principle of materialism. The famous Nasadiya-Sukta of the *Rgveda* may be taken as one of such examples and though there have been several attempts to interpret this hymn in the idealistic manner, Barua had long ago seen the germs of materialism into it. To answer the questions like who creates and ordains? From what does it return? Paramesthin, the author of this Sukta, Barua says, "treated water or matter as the ultimate reality and disavowed all possibilities of the ultra-material substratum, if there be any." He refused to extend his metaphysical enquiry beyond matter. Aghamarsana is another Rgvedic thinker who also accepts water as the

primordial matter. This water,he holds, sprang from tamas which according to some scholars, has been understood to mean undifferentiated and undistinguished matter manifesting itself. Aghamarsana, again places the principle of change in 'Samvatsara' or time which formed the basis for the development of the later doctrine of Kalavada which is attributed to the materialists. Barua, in one of the famous statements of Rgveda, viz. ekam sad vipra bahudha vadanti, finds a reference to a grey- coloured substance (palita) of which not only the Sun, the sustainer of all living beings, is composed but which is also the germs of plants and water.

According to him, Dirghatamas, the author of this hymn, had described water, air and fire as the generating principles. The primary of matter in the universe has again been established by Brhaspati Or Brahmanaspati who says that ultimately the existent (sat) originates or springs up from the non-existent (asat) and though the word asat has been explained in many ways, Skandasvanmin uses the word to mean the infinite matter. He also gives the word Prakriti as an equivalent to it and it is well- known that the Prakriti has been conceived in the Samkhya System of Indian philosophy as one of the two fundamental realities representing matter. It is no less important to note here that in Indian tradition one Brahaspati has been given the credit for establishing the school of Indian materialism and although the identification of this Brahaspati has been a matter of dispute among the scholars, we find some positive clue in his being identified with the Laukya Brahaspati of the *Rgveda* as Pathak thinks him to be.

Anila is another Rgvedic philosopher who speaks of air (vayu) as the first existent, the first born endowed with the generating principle. Dhisana, a disciple of Brahaspati, also believed that Padartha' (matter) is the first generating principle in the universe from which everything originates, by which everything exists and ultimately dissolves into. Matter, therefore, is the only and ultimately real and existent. Mahidasa, following Brahaspati, also accepted that earth, air, water and fire are primary elements through which everything has been created but he includes *akasa* also in this list and declares these five as the primary constituents from which not only Universe and the human beings but gods also have been originated. He also talks of subtle existence of

human beings beyond this physical body and thus seems to have been deviated from the basic principle of materialism yet in his fundamental belief that originally matter was the source of all creation, he leaves no room for any doubt.

All that has been said above is related with the philosophical hymns of the *Rgveda*. Besides these, there are ample references to prove that the Rgvedic people had a positive and the affirmative attitude towards human life and the world which may be taken as an impact of their belief in the materialistic philosophy because materialism, as has already been said begins, undoubtly, with a study of nature but when brought down to the level of human life, is expressed in a positive and world-affirmative attitude which finally develops in the philosophy of pleasure or Hedonism as can be seen in Carvaka or Lokayata School in india and Epicurenism in ancient Greece. In the most of the prayers contained in the Rgveda, desires for cows, wealth offsprings, healthy and happy long life, victory over the enemies and all other things necessary for leading a joyful prosperous life have been expressed very early. Achieving maximum worldly pleasure was the main idea in the development of the concept of *svarga* then considered to be the ultimate end of human life for achieving which they sought divine pleasure and blessing through the performance of sacrifices.

The belief in Gods and the rituals performed for them may although be thought just contrary to the basic principle of materialism yet we must remember that the existence of Gods and sacrifices performed in their names were all, primarily and utimately, related with the achievement of the things required for making life prosperous and pleasurable and pleasure, as already said, is basically the ultimate end of the life in the philosophy materialism. The growth of prosperity along with the increase in ritual complexity influencing each and every aspect of life may indicate towards the tangents between the two and thus makes it clear why Chattopadhyay sees in sacrifices a mechanism for making increase in production. That the network of social relationship initiated in the earliest phase of the *Rgveda* but developed more and more in the later days may also be understood as an impact of materialism because it is a well-known facts confirmed by historical examples that material conditions play important role in the formation

of a socio-system. It is also a fact not to he denied that through the systematic and colective efforts only the surplus production could be earned and a better life could be lived. It is again important to note that in the last phase of Rgvedic period we find a developing social-system based, most probably, on the division of labour which formed the basis of a full-fledged four-fold social-system viz. *varna-vyavastha* in the later days. In the detailed descriptions regarding agricultural and other productive activities in the later passages of the Rgveda may also be seen the impact of materialistic thought of the age without which it is not possible to fact the difficulties and problems of real life for a people who had to be settled in a foreign land in an unwelcomed atmosphere as a group of scholars things.

The above accounts make it very clear that the culture reflected through the *Rgveda* expressed a strong materialistic tone best suited for the development of materialism as a philosophical School. How and why the people having such strong this-worldly belief could develop a highly transcendental and spiritual philosophy so dominantly that in later days it stood for the identity of Indian culture, is difficult to understand yet the peculiarity of human mixed and its unpredicatable responses to different historical, social, political, cultural and economic situations would have been the factors resposible for this development. But it is significant to note here that the materialistic ideas did not disappear in the crowd of ideologies of the later times. They continued to exist as an Iceberg firstly in the ritual complexity and then in the philosophical plurality until they successed in developing a system of their own named Lokayata or Carvaka in or after the 7th c. B. C.

Materio-Spritualism

At present, people misunderstand the word 'spiritualism'. It is generally thought that India is out-and-out a spiritual country and its culture is purely SPIRITUAL to the exclusion of Materialism. This idea has to be revolutionised because Vedic Culture is a combination of both cultures Spiritualism and Materialism. Hence I would like to call Vedic Culture as Materio-spiritualism. I wish you to convey this idea to the world. Your message to the world should be that pure spiritualism

divorced from Materialism is negative life and pure Materialism divorced from Spiritualism is positive death.

Looking far into the historical perspective in Europe, we find that the Church of Rome dominated the entire hemisphere there. Christinanity as expounded by the Church reigned supreme. Reason was at a discount. Thinking was channelised, Martin Luther was the first man who rebelled against the dominance of the pope and ushered in an era of Reformation in the form of a Revolutionary Thought. Though reason was installed on the pedestal of human thinking and man was slowly inching out into the realm of freedom of thought, yet the conflict between Religion and Science, dogmatism and free-thinking continued. On the other hand, divided as the Church was in the form of Roman Catholics and Protestands, they were one as regards their conflict with Science was concerned. The birth of Protestantism, though having seeds of Freedom of Thought, did not reconcile itself with Scientific Concepts which the movements of reformation had naturally given birth to. Both Roman Catholics and Protestants, though fighting among themselves, were at daggers drawn against scientific and revolutionary discoveries were put in jail and the latter was burnt alive at stake for proclaiming his heliocentric theory. This is what happened in the West. The impending Revolution in Thought in the form of Science was suppressed.

But the history of India tells a different tale. Here Science developed side by side with Relegion. Materialism which is the product of science has been treated as the handmaid of spiritualism which is the product of Religion. As related in the Upanishad Narad, a spiritual descriple, approached Maharashi Sanat Kumar, a spiritual saint, with an humble submission that though the had qualified himself in all the sciences worth the name, yet he found within himself avoid. He felt that having learnt everything that material knowledge could impart he had gained nothing for the satisfaction of his soul. We are told by the Rishi of Kath Upanished that Nachiketa was offered all the material wealth but the rejected it all saying that treading on that path one developes craving for more and more. In the pursuit of material things of the world there is no terminus.

But this does not mean that the Vedic view of life totally neglected the material side of life. The world of Matter and physical Body were accepted as inescapable realities. The world of matter that we see, and the physical body that we inhabit are solid facts. We can neither ignore the material world nor can we neglect the physical body. These are two separate and independent entities and nolence volence, have to be accepted irrespective of the fact whether we are athesists, agnostics or otherwise. Motion in matter without presuming some power which by itself is not matter but is the cause of motion in matter and living body without presuming some power which by itself is not the body but is the cause of life in the body is inconceivable. That power sets movement inmatter and life in the body we respectively call God and Spirit an atheist or an agnostic may prefer to call it by any other name, but the fact remains that moving matter and living body presuppose some power which is not matter and not body but runs into both the Matter and the Body otherwise how can matter move matter and how can body live without the life-giver.

The Vedic concept of life was not one-sided. It was not unadulterated Spiritualism which treated matter as a myth, nor was it un-adulterated Materialism which treated spirit as a superstition. It would be correct to call it by no 'ISM', and if anything, if may be called Pragmatism or Realism. After all, all the material objects are there to be enjoyed or made use of not by matter itself, but by living beings who possess LIFE. Hence, it follows, that materials objects are there as means, as instruments for us to make use of. They are not and could not be ends in themselves. This idea has been beautifully exhold-life prepares himself for Vamprastha Ashram and offers all his wealth to his wife—Maitreyee, for her future maintenance. Maitreyee asked her husband of what use this property would be to her which he himself was renouncing. Yajuyavalkaya replied it will be only a means for physical comfort, it will not give the eternal bliss that human being is seeking as the bonus of life.

The quintessence of Vedic thought is: Be the enjoyer, not the enjoyed; Be the master, not the salve; Be the subject not the object; Be in the world not of the world. This is possible by following the teaching of the *Gita*. Non-attachment— Nishkama Karma—which means: Be in

the world and yet out of the world like a lotus in water underenched by its contract. Gita (3-17) calls such a Being as an Atma rata, Atma Tripta, Atma Tushta. Perfect bliss lies in revelling in the self; in being filled by the self; in being satisfied by the self; in being merged in the self. There is no tension, no fear, no want, no craving. This is the end towards which we all move though halted by diversions in between.

The whole scheme of Vedic life was chalked out on this principle. In *Brachamachrya* one prepared oneself to be fit to enjoy the world; in *Grihastha* he did enjoy the world to his hearts content; in *Vanprastha* the terminus was reached when he became conscious by experience of the ephemeral character of the mundane attachments to life; and lastly, came Sanyas when he detached himself off from the small petty grooves in which he had been moving all these days. he detached himself from his family, from his caste, from his society, and even from his society, and even from his country. Renouncing all he became of all. At this stage he became the citizen of the world for whom every man was his brother, every family was his family, every society was his society and every country was his country. In this detachment oriented-attachment and expansion of the Self he fulfilled the destiny for which the human body is given as a gift by the Almighty.

This is Materio-Spiritual Revolution that an Individual, the Society and the World at large needs, otherwise it will, and is, heading towards DESTRUCTION.

Matsyas

The Matsyas in the epic period lived to the west of the Surasenas of Mathura. Earlier, the *Satapatha Br.* refers to a king of the Matsyas, named Dhavasan Dvaitavana (XIII.5. 4. 9), as he ruled the territory near the lake Dvaitavana (*Ibid.* "With it (Horse-sacrifice), indeed, Dvaitavana, the king of the Matsyas sacrificed where this lake Dvaitavana is situated"). This is corroborated also by the *Mahabharata* (*Vanaparva* 24. 13 "May we go to the famous lake, Dvaitavana, that is auspicious and large"). According to the Manusm (II. 19; VII. 197) the Matsyas stayed in the Kuruksetra, in the vicinity of the Pancalas and the Surasenas. The area comes roughly to modern Alwar, Bharatpur

and Jaipur.

Metallurgy and Minerology

The Indus is referred to as golden (X.75.8 "The Sindhu having good horses, good chariots, having good garments, the golden one", *hiranyayi*). The Sarasvati is also said to be *hiranya-vartani*. It is not improbable that the beds of these rivers washed gold from after. From gold were produced ornaments like *niska* and *rukma*. These appear to be ritual ornaments also, as a bad (or inauspicious) dream of the artizan who prepared the *niska* or the garland of gold was desired to go to Trita Aptya (RV. VIII. 47.15 *niskam va kranavate srajam va...trite dussvapnayam paridadmasi*). As we have already seen, the silver-niska was worn by the Grahapati of the Vratyas, as mark of distinction. Ear-ornaments are also mentioned (RV. VIII.78.33 "Indeed, for us bring many *karnasobhanas*". It was customary to give the container made of gold to the sacrificer (Taitt. Sam. V.7 *hiranya-patram madhoh purnam dadati*; also sat. Br. V. 1. 2. 19 *hiranya-patrena madhu-graham grahnati*). Hundred-weight gold is mentioned as the sacrificaial gift (Sat. Br. satamanani hiranyani daksina). The silver is indicated by the word *rajata*; but this word indicated in the early stages whitish gold as against the real yellow type (AV. V. 28 *harite trini, rajate trini*).

The difference between gold and silver is indicated very subtly, when it is said. "Gold is the bright lustre, so is the sun and lustre; silver . . . is of the kind of the night, prior to being cut" (*Aitareya Br.* VII. 12.2). This would show that silver was dark and gloomy, and shone when cut. It is not improbable that it was developed from lead also. But lead was known independently; and in an interesting passage, it is compared with a eunuch, obviously, being very soft and luster-less (Maitrayani Sam. II.4.1 *anrtam vai siso, anrtam klibo*; also Taitt. Sam. I. 8. 5. 3. "With lead he purchases from the in such tender grass"). The various metals are mentioned in the following passage: "For me gold, for me ayas (iron)? for me syamam (dark metal), for *me the reddish metal* (loham) and for me the tin (trapu) may be available by sacrifice" (Vaj. Sam. XVIII.13). The list occurs at other texts also. Lead and tin are already noted by the *Atharvaveda* (XI. 3.8, where

odana, "cooked grain" is described as having "the ashses of the trapu, the colour of gold and the fragrance of the blue lotus". The colour for gold suggests that turmeric also was added to it, though not mentioned). About the horse it is said "His horn is that of gold, his feet are of ayas: (I. 163.9). Agni is said to have the jaws of ayas (X.80.2 "Having the jaws of *ayas* as you are, touch the magic-mongers with the flames"). In the first case, probably the horses had the horse-shoe made of ayas; or, if it indicates the colour of the hooves, the ayas must have been darkish (like iron?). It will be interesting to note, in this connection, that the German word 'Eisen' (which is phoentically similar to ayas) indicates iron as well as the horse—shoe or any instrument made of iron. But the horse—shoe is not mentioned clearly in the Vedic period, nor is it known if iron was used for it, if at all it was used. The Atharvaveda mentions ayas of two types, and the comparison of these two is striking: "(Of the cosmic Man) the dark (*syamam*) ayas is the flesh; the lohita (raddish metal) is the blood" (AV. III. 3.6). This corresponds to the syama and the loha mentioned by the *Vajasaneyi-Sam.*, noted above. The comparison of flesh does not indicate that syama is iron, but that it is some dark brown metal, probably bronz. But, if we revert to the passage from the *Vajasaneyi-Sam*, ayas is mentioned quite separately of syama or lhoa; it would, thus, indicate a separate metal. If syama is bronze and loha the copper, what about simple and pure *ayas*?

A clear distinction between these three cannot simply be taken to indicate that the latter two are the types of the former (the exact reading is syamam ca me ayas ca me lohas ca me trapu came, where all the metals are independent of one another). The period of the *Rgveda* shows that the hard metal was called ayas, and it indicated all hard metals without difference; but later, with the varieties of the hard metals being known, the difference came to be indicated, the original metal, ayas in the early period, the period of the *Vajasaneyi-Sam*, or for that matter that of the Yajurveda Samhitas in general, indicates familiarity with iron. That comes, roughly to about the 12th century B.C.

The smelting of ayas was known in the Rgvedic times. A poet says, "As do the skilful artisans smelt and blow the *ayas*" (IV.2.17); Brahmanaspati is compared with the smith (X. 72.2) "Brahmanapati

melted these worlds like the artisan"). The word adhamat (fr. dhma, "to blow") indicate the use of the bellows; and the smith is referred to as blowing the firs (RV. V. 9. 5 *dhmataiva dhamati*).

The absence of iron in the *Rgveda*, and also in the *Atharvaveda*, is corroborated by the evidence of the excavations. The Indus cities do not answer the use of iron, but show the marked use of copper, bronz and other metals; iron was however noted in the prehistoric tombs of the Godavari region. The Bronze or copper was used where, in later times, iron got to be used is clear from "two copper swords, or dirks . . .were among the most welcome finds at Mohenjo-daro" (Mackay, p. 127); "the spear-blades used in the Indus cities are an unusual type, the largest of very the bronze. . ." (Ibid.); "One of the most interesting tools yet unearthed is a bronz saw. . ." "One very fine bronze axe-adze". Ayas of the Rgveda, likewise, does not seem to indicate iron, especially in view of the fact that the flames of fire are said to be his jaws made of ayas, as noted above. Here ayas clearly indicates the reddish brown metal (copper or bronz). Cooper "might have been brought from Afghanistan"; and the Rgveda already knew the Gandhari tribe, or other tribes near about the region, as we have noted. Tin is not mentioned in the *Rgveda*, and it comes for the first time in the *Atharvaveda*, which knew the Magadha region on the eastern flank of India. "It was absent from Baluchistan and was rare in India". There is no clear mention of this metal in the Indus excavations; but its use is inferred from the fact that it is necessary to toughen copper; and, in the copper from Mohenjo-daro 2-per cent of tin was found. If the Rgvedic weapons were made of copper or bronze (ayas), it is interesting to surmise whence the supplies of the alloy came. Probably like copper, tin also "came from Afghanistan".

Monotheism and Monism

In the fifth verse of RV. 2.12, a henothestic hymn to the war-god indra, there is a starting reference to religious scepticism. Some people, it says, asked about Indra, 'where is he?', and even dared to say, 'He is not at all!' Of course, the pious author rejects this view; but the fact that he refers to it may be significant. Without going so far as the

sceptics, and still keeping within the orthodox ritualistic sphere, some advanced thinkers went beyond henotheism. Instead of simply identifying all gods with one of their number, or attributing to one of them the cosmic powers which traditionally belonged to them all, some new figure is set up to receive such attributes as certain of all things, and supremacy over gods, men, animals, and natural powers. This new figure may be, and in Vedic hymns most often is, personalised as a sort of super-gods, in which case we may speak of tentative monotheism; or it may be impersonal, when the author seems to strive to reach an ultimate First Principle, an abstraction, a tentative monism. But the distinction between these two was probably not very sharp or clear to the Vedic poets.

In nearly all the few hymns of this sort found in the RgVeda, the authors show close contact with hieratic ritualism. So RV. Io. 125 is a self-laudation of *Vac*, literally 'speech', to be rendered 'Holy Utterance', since it (or she; the word is grammatically feminine) is a personification of Vedic hymnal compositon. Especially in the first two verses, she supports or inspires the chief gods of the pantheon; the list reminds us of the gods henotheistically identified with Agni in RV. 2.1 and 5.3. But the spirit is new; they are not identified with her; she is supreme over them all, and ove the universe (including, of course importantly the ritual). In another hymn to Vac, RV. 10.71, the priestly sodality and their search for the inspiration of Holy Utterance. Later Hindu tradition makes 'knowledge' (jnana) the theme of the hymn; a very sound and significant analysis, to which we shall return. In a different way, RV. 10.121. with its tentative monotheism, seems also a development from heotheism. it is suspected to containing actual verbal reminiscences from the Indra-hymn 2,12 (fn.2). But instead of the latter's refrain, 'He, O folk, is Indra,' 10.121 ends each verse with 'To what god shall we do homage with oblation? (instead of Indra, as it were). It proclaims a Demiurge, creator, animator, and ruler of the universe; but never anmes him (expected in the last verse which names Prajapati, the 'Lord of Creatures', but seems to be a late addition).

In RV 10.81 and 82 the demiurge is 'the All-maker' Visvakarman), who in 10.81.7 has the epithet 'Lord of Holy Utterance' (*Vacaspati*); this is equivalent to *Brahaspati* (10.71.1) or *Brahmanas- pati* (10.72.2),

'Lord of the Holy Word', (*brh*-or *brahman*, 'hymn or incantation;).

But in more abstract, monistic contexts it is an unnamed 'One' or 'That One', neuter in gender, which RV. 1.164.46 says 'the seers' refer to by names of various gods (a carry-over from henotheism), While RV. 10.129.2 and 3 posts it as utterly independent (the gods are 'later', vs.6). This remarkable hymn struggles towards purely negative characterisations; in the beginning there was 'neither non-existent nor existent'.

But the ancient Hindu thinkers, even if they sometimes recognised that they could not, in the nature of things, know the unknowable, still kept returning to the struggle again and again, from ever varied points of attack. In the RgVeda itself, in one of its latest hymns (10.90), appears the first trace of a strain of monistic though which is of the greatest importance for later Hindu philosophy: the universe is treated as parallel in nature to the human personality. The First Principle in this hymn is called purusa. that is 'Man' or 'Person'. From the several parts of this cosmic person are derived, by a still rather crude process of evolution, all existing things. The significance of this lies in its anticipation of the Upanisadic view of the identity of the human soul (later called *atman*, literally 'self, as a rule) with the universal principle.

The Atharva Veda also contains speculative materials. At times they are monotheistic in tendency. The 'Lord of Creatures', Prajapati, appears again and again, as a kind of demiurge; and other names are invented for the same or similar figure, such as the 'Establisher', Dhatar, or the 'Arranger', Vidhatar, or 'He that is in the Highest', Paramesthin. But never does such a figure attain anything like the definite dignity which we associate with a genuine monotheistic deity. And more often the interest centres around less personal, more abstract entites; either physical or metaphysical. or more or less both at one. The sun, especially under the mystic name of Rohita, 'the Ruddy One', enjoys a momentary glory in several Atharva-Vedic charms, which invest him with the functions of a cosmic principle. Or the world is developed out of water, we are reminded to Thales, the first of the Greek philosophers. The wind, regarded as the mist subtle of physical elements and as the 'life-breath' (*prana*) of the universe, plays at time

a like role, and by being compared with man's life-breath it contributes to the development of the cosmic 'Person' (Purusa) of the RgVeda into the later Atman or Soul (of man) as the Supreme One. The word atman itself seems actually to be used in this way in one or two late verses of the Atharvaveda. The power of Time (kala) or of Desire (kama)—a sort of cosmic will, reminding us of Schopenhaue—is elsewhere treated as the force behind the evolution of the universe. Or, still more abstractly, the world—all is derived from a hardly defined 'Support', that is a 'Fundamental Principle' (skambha), on which everything rests. These and other shadowy figures flit across the stage of later Vedic speculation. Individually, few of them have enough definiteness or importance to merit much attention. But in the mass they are of great value for one who would follow the development of Hindu speculation as a whole.

The real underlying motive and rationale of all this 'monism', this seeking for a single principle in the universe, cannot be understood without reference to the principle of identification as it appears in Vedic texts; most clearly in the Brahmanas (above, p. 17). A very striking feature of there works is their passion for identification of one thing with another, on the slenderest possible basis; indeed, often on no basis at all that we can discover. The purpose was strictly practical; more specifically, magical. it was to get results by setting cosmic forces in motion. To this end a cosmic force was said force was said to 'be' this or that other things, which other thing we can control. 'By grasping or controlling one of the two identified entities, the possessor of the mystic knowledge as the their identity has power over the other, which is infact no other' but really the same. For instance, 'the cow is breath'; I control a cow, therefore. I control, breath, my own life-breath, or someone else's that is the only reason for the fantastic identification. We want to control, let us say, the breath of life, in ourselves or someone else (perhaps an enemy); so we earnestly and insistently identify it with something that we can control, and the trick is turned.

Moral Philosophy

The Vedas are the earliest literary record of Indo-European

civilisation. By the term "Vedas" we mean the product of human thought extending over centuries, and we generally include in it the four *Samhitas*, the *Rgveda*, *Samaveda*, *Yajurveda* and *Atharvaveda*, Brahmanas on the one hand, and the Aranyakas and the Upanisads on the other, which came into existence in different periods of time. Even in each of the Samhitas we find evidences of collections of hymns of different periods, grouped together under one common name. Thus, Vedic civilisation meant various lines of primitive thought and practices which grew and developed over a vast area of time. It is difficult, therefore, to have a systematic and chronological account of the Vedic people; but a careful study of the hymns of the Samhitas, the ritual of the Brahmanas and Aranyakas (which tended to develop in intellectual lines, the culmination of which was in the Upanisads) and the Upanisads, give a general idea of the people's current beliefs, their habits and morals. Most of these problems have been successfully dealt with by many competent scholars in the West and the East. The present attempt is to give some idea about the beliefs of the Vedic people concerning future existence, which has a bearing on their ideas about the good, their ethical standard, and the means prescribed for it, which in later periods, formed the very foundation-stone of almost all the systems of Indian thought.

The Vedic people worshipped various deities, either personified from striking natural phenomena, or symbolising great power, strength, wealth and vigour as might be natural with a vigorous people. Among the different hymns addressed to various deities, we find a number of eulogies paid to the *pitrs* (fathers) and to death. The primitive mind, sensitive to the various influences of nature, would, in awe and admiration, pour forth its homage in material form to the indwelling spirits personified; and also being terror-sticken at the destruction wrought by the phenomenon of death, it would bow down in fear and express the most piteous wailing and prayers of the human heart. We find in some verses the worshipper expressing his intention of drawing a line or boundary round the living so that death may not approach them. Death is often eulogised, and is requested to leave the sacrificers. The *Atharvaveda* consists of a number of hymns which voice the innermost dread of death and the anxious yearings of the human heart

to avoid it, to resist it, if possible, by pathetic appeals. Thus AV. 30 says "Remain, here O man with thy entire soul; do not follow the two messengers of Yama; come to the abodes of living . . . Fear not, thou shalt not die. I make thee long-lived. . .Provide him. O Agni, with breath and sight, restore Him. . . let him not depart or become a dweller in a house of clay. This world is the dearest, unconquered by the god's "Again in AV. VIII.2 the worshipper syas 'I shall make a remedy for him, O Death, do not kill the man. . .Befriend him, do not seize him, let him go, though he is thine only, let him abide with all his strength . . .O Death, pity him, let him arise.' The uncertainity of the destiny after death makes the heart of the invoker tremble and he says in AV. VIII. 1. 'Do not follow this path; it is terrible; I speak of that by which thou has no hitherto gone. This, O man is darkness, do not enter it. beyond, thou hast fear, on this side, thou hast security'. The earnest desire for immortality is expressed in AV. VIII.2 'Be undying, immortal, long-lived; let not thy breath abandon thy body. May the gods beliver thee from those hundred deaths'.

An interesting story as to the origin of death is narrated in the *Satapatha Brahmana* X. 1. 4.1. Prajapati is described to have produced various creatures, alongwith death, out of himself, half of him was immortal and half mortal. Having created death, he was afraid of it in his mortal part, and entered earth and water. Death looked out for him but having learnt the cause of his fear, give the assurance that it would not detroy him (Prajapati). The gods found him out and made him immortal. The five parts of him were mortal, the hair, skin, flesh, bone and marrow; and the mind, voice, breath, eye, ear were immortal. it is also described there how gods were awarded immortality by Prajapati when they performed certain rites. Thus Prajapati, who was the cause of creation, was also the origin of death. This idea tallies with the biological truth that the same process which accounts for life has also the germs of destruction embedded in it. A similar idea may be traced in the *Vysabhasya* on the Yogasutra 2.18 and 1.12 where the movement of the *gunas* accounts both for *samsara,* its enjoyment and bondage, as also fo apavarga, liberation from it.

When the gods obtained immortality, Death objected to it, saying that in the same way all men could become immortal and nothing would

be left for it to consume. To this they replied that no other person should ever become immortal with his body; and this body would be left for death. He, who was to become immortal by knowledge or work could be immortal only after parting with his body. Those who did not know this were to be born again and again and be the food of death.

Along with this instinctive fear of death, the idea of the continuity of existence of the dead can also be traced from various other hymns. The term 'aja' occurs both in the *Rgveda* and the *Atharvaveda*, and may be translated as 'unborn' in certain contexts, which implies also that which is undecaying, eternal, and which persists even through death. thus, Agni is invoked in RV.X.16 to kindle the unborn part (ajo bhagah) in man with its heat and flame, and carry it to the world of the righteous, to which the ancient departed.

It has also been used in the sense of a sacrificial goat elsewhere and is described as passing over to the third world travelling through a wide region of darkness. The tem, however, may also mean one who moves, drives, (if derived from the root aj. to move, to drive)and, as such, amay imply that part of a man which persists, moves on to another places after death. Sayana takes it to mean "that which is devoid of any birth and quite different from the body and the senses, and is the internal self. Whatever, the conception might have been we find quite a number of hymns invoking Agni, Yama, Varuna for the safe jorney of the departed. Separated as we are, as also even Sayanacarya was, from the Vedic period by a wide gulf of so many centuries, it is difficult to trace out of them a clear and consistent theory about life after death, and we can only offer some suggestions, the probability of which may be attested corroporating evidences through which certain aspects of truth may be revealed.

When the man is dead, his body is placed on the funeral fire and the god of fire is invoked not to scorch or disfigure the body, but to make it mature and then carry it to the world of the fathers (*pitrs*). Thus, RV. X.16.1 states 'Do not Agni, burn up or consume him (the deceased); do not dissolve his skin, or his body. When thou hast matured him, O Jatavedas, then send him to the fathers'.

It is very difficult to say whether the Vedic people believed in a

future existence in a gross body similar to the which they had here one earth, or, whether they had the idea of a subtle form having all the organs of sense entitled as linga (subtle form) in later literature. But the continued emphasis on having all the limbs of the body that is being cremated in fire, safe and connected may hint at the suggestion of a *Linga* form which occupied a very important position in later systems of thought. Agni is also requested to show the path to the departed since he may be bewildered by the smoke of he fire. Thus, the *Taittiriya Brahmana* states, 'a man confused and overcome by the smoke of the fire does not recognise his own world. He, who knows this Agni savitra, knows his own world'.

In the Brahmana the enquiry about a spirit as different from the body gradually began to dawn and led to the subtle intellectual discussions in the Upanisads. Thus, Yajnavalkya was asked by Aruabhaga that after death, speech went to the fire, the breath to the wind, the eye to the sun, the mind to the moon, the ear to the quarters, the body to the earth, now where did the spirit lie? The reply of Yajnavalkya was the identification of the agent with his actions which is to be discussed in our section on the Upanisads since this passage occurs also in the *Brhadaranyaka Upanisad*.

Morning Recitation

In the Soma sacrifices in the morning the Hotr recities hymns for invoking Agni, Usas and Asvins. This is called Prataranuvaka. The deities invoked here are in the order for their appearance at the comencement of the day. Towards the close of the night, early in the morning Agni is enkindled; the Usas, the dawn, makes her appearance in the sky, and afterwards Asvins, the morning (and also the evening) stars, are visible in the sky. The deities represent the three threefold worlds. By the recitation of the hymns from the RV in their honour, these worlds are conquered. The attainment, conquest and distance are the features of the worlds of the gods (AB 2.7). In the morning litany in the Rgvedic hymn (1.74.1), the waters are addressed. The *rc* contains the words "up" and "advancing". 'Up' is the symbol of the worlds and Agni and "advanicing". is the symbol of the yonder world and the

Sun. In all readdressed to Agni, Usas and Asvins the first utterance is the symbol of Agni and the second is of the sun (K B 11.4). In the morning prayer, in the hymns addressed to Agni, Usas and Asvins, there are various metres and between them there are many pits as it were. Agni and Surya are the two strongest, the uninjured and the untroubled deities. With the metres the secrificer mounts to the world of the sun. The morning litany is sort of ladder to mount to the world of the sun from the world of Agni. With the hymns he mouths. He does not fall down. His ascending is heavenly. When there arises a difference in the authorship of the hymns, then without taking breath he should step over the next hymn of another seer. His breath (Prana) is the immortality. By the immortality he passes over death.

The Brahmana considers that the amrtatva, the non-dying state is to be achieved by means of the sarifices. This state is the continuation of the Prana for ever. Therefore, it is maintained that the breath (Prana) is amrtava, which is achieved by overcoming death. The hymns in different metres and by the different authors are to be recited continuously without a break of the breath and with the utterance of Pranava. Just as one passes over a pit by means of a beam or a plank, so with Pranava he passes over the hymns of the different authors. The pranava is the Brahmana. With the Brahman he continues the holy power. Thus, the idea of overcoming death, amratava, Pranava, breathcontrol and the attainment of the Brahman had already gained ground in the earlier Brahmanas (KB II.4).

In the morning litany, where there are more authors in one hymn one should utter Pranava very clearly. This Pranava is investigated as to the fact that it is pure and full form (KB 11.5).

Mother

Why a particular Yaga should be performed in a particular manner, why its *angas* and their order should be in the prescribed manner, what is the fruit of the Yaga-procedure, these and similar details are explained in the Brahmanas. These works are in prose; but in confirmity wiht the explanations, a number of language modes, etymologies, special equations, and various imaginary or legendry folk-rooted stories

and tales, and versified *gathas* handed down by tradition have crept in these works occasionally. This is the reason why this Brahmana literature, although very dry, has been much entertaining and from cultural viewpoint very significant. Of course, it must always be remembered that the specific aim of this literature is the explanation of the yaga procedure. In this procedure as well as the performance of the Yagas, *mantras* have to be used at various places. These *mantras* have been taken from the Veda-samhitas. But as their utterance is specifically in the context of sacrifices, the word *mantra* does not denotes only 'a statement of the Veda' but a new definition of the word has been made in the context of Yajna-sastra and it denote the reminding of a particular meaning at the time of sacrificial procedure and suggesting the action of actual procedure. The Brahmanas too say frequently that when the *Rc*-mantra speaks of the action to be performed actually it acquires a 'perfection', the action appears in perfectly developed from. Such perfection of from does not appear always. But as no sacrificial act can proceed without the simultaneous utterance of mantras, the Vedic Rcs come in the Brahmana-literature in ample measure as part of sacrificial explanation. This results sometimes in the repetition of Vedic ideas in the Brahmanas. This is true of the idea of 'mother' in the Rgveda.

Aranyakas denote the next stage of Vedic literature after the Brahmanas. They were formed or are to be studied in a forest, that is, in the quiet of solitude. The Aranyakas do contain sacrificial explanations; but the literature is given more to contemplation. That is why, these works appear to be a linked between the Brahmanas and the Upanisads. However, while explaining the use of a particular *rc* in a particular ritual context or while explaining a particular sacrificial performance, the authors of the Aranyakas have something special to say. This sometimes gives a new colouring to the repeated ideas. A examination of the ideas in cnnection with 'mother' is desired here from the Brahmanas and Aranyakas.

The basic, biological idea that is present in the notion of 'mother' is naturally reflected in the Brahmana literature. A story is told in explaining the creation of 'Rathantara Saman: Vrsa Jana, the Purohita of Triyaruna Aiksvaka, was passing when two Brahmana boys were

caught under his chariot. A charge a slaughter came on him. He prayed to the gods; he was able to see the Rathanatara Saman and he succeeded in bringing the dead boys to life again. The *Mantra* in this Saman is from the Rgveda and the description is of Agni born from rubbing two Aranis together. The Arani that is lower is the mother and larger one is the father. This is parallel to the action of conception. The child is in the womb of the mother for some time; and it is seen by all when she gives birth to it. The birth of Agni from the Aranis is explained here by a bilogical idea and this is taken up by the Brahmana.

The Brahmana authors use the idea of generation in different contexts. While explaining why an oblation is to be offered to Agni Pavamana it is said that Pavamana is food, is Prana: Prana comes to the child when it is born; it begins tc breathe. As long as the child is in the womb of the mother its breath is in the breath of the mother; but when it is born it is born it begins to breath separately. This is breath of food in a way. The biological process is connected where with the sacrificial one. Sankhayana Aranyaka says that man is season or the offspring of a season: this idea is expressed in the same way. Citra Gangayani explains to Svetaketu who had come to him as pupil that Candra (Moon) is the gateway to heaven. All dead to go to the Moon. In the first fortnight the Moon accommodated them in himself, in the second fortnight the Moon gives them new birth, according to their learning, according to their actions. So, when asked by the Moon on arrival, 'Who are you?' the reply should be given, 'I have come through the seeds of the season; they are my father and mother for twelve-thirteen months; I am season, the child of seasons. Now through the active father sprinkle me in the mother'. This explanation contains the process of geneation; it also contains the colours of season-birth, I think. In the 'Putramantha' prescription of the Satapatha Brahmana, the mother's nature as a giver of birth is plainly revealed. This rite is to be performed after the birth of a son. The man touches his wife who has become a mother and says, 'You are Ida like Mitravaruna. You have given birth to a hero among heroic men. So, you became a mother of heroes, as you have given us the (title of) hero-fathers'.

Having established Agnihotra, the necessity and importance of offering oblations to the Agni each morning and evening is stated; it is

stated at the time that Prajapati performed Agnihotra and saved himself from death in the form of Agni and took new birth. The birth from mother and father is one; after death a man is creamated; Agni burns only the body of a man; but Agni gives a new birth too; Agni gives new birth to the man who accomplishes Agnihotra; it is only the man who does not perform Agnihotra who does not get new birth. It is obvious that the idea of Agnihotra-accomplishment is based on that of regeneration.

With the acceptance of the imagery of birth, mother-father-son, the idea of a couple or the triad comes naturally. In the various rites whenever something is stated to be performed three times, the Brahmana authors support it by such an imagery. The Sathapatha Brahmana uses its imagery many times. For example, the altar to be formed for Vaisvadeva is not supposed to be very tall. In this context the *barhis* (*darbha*, the holy grass) are made into three separate bundles and all of them are tied in one lot. The justification for this procedure is that the nature of birth is like this: Mother and father from the couple giving the birth; the son born from them is the third part; these three are really one only; that is why the three are made into one. Thus the blossoming sticks of grass are tied together and they are employed as *prastara* (the symbol of Yajamana). This is supposed to be a union capable of giving birth.

The girdle which a Yajamana wears at the time of initiation is made from *taga*. While explaining that Prajapati took birth from sacrifice, the imagery of *garbhanala-jarayu* is used, and *ulba* or *nala* is compared to the thread of taga as it is soft. The girdle of taga is woven with three strands. The justification is mother-father-son are really one. Also, food or animals are three fold; this is another reason why the string of taga is triple-stranded.

On the altar, near the Fire, a stick of wood is fixed standing in a hole. To prevent it from being bare, a string of thread is fastened to its upper end. This string is three-layered; as food is triple. Food means animals; it is threefold. Besides, mother and father are two, the son who takes birth is the third. So, three-stranded covering of string (in the language of sacrifice, *casala*) is wrapped round like a string.

The Yajamana while preparing for Agnyadhana takes wet earth and prepares the *sthali* for Agni. Then he and his wife who has been initiated prepare bricks from the same earth (known as *ajeya, sarva-prakasi*). This action is described by the idea of birth or generation. The creation of sthali and bricks is like the creation of son from oneself, after oneself. Three lines are drawn on these bricks. This is also a symbol of generation: Mother-father-son, or *garbha-ulba-jarayu.*

While constructing the sacred altar, ten groups, each consisting of three bricks, are taken. They are the symbols of ten metres. One more brick is taken as a symbol of redundant metre. Here too the reason for kaing a group of three bricks each is that animals are threefold; mother-father-son, is a triad; *garbha-ulba-jarayu* form a triad; or agriculture, rain, seed from the tridad for producing food. As the three seem to be present in life and in the creation of nature, it is quite proper to have three bricks forming a group and three lines drawn on each of them.

These bricks are symbols of metres. On the day of Mahavrata the Hotr is to recite *mahaduktha* (the great laudatory praise); the bricks are connected with these metres. The erthen sthali (sacrificial name, ukha) in which the Garhapatya Fire (burning coals) is to be taken is first filled with sand. Sand is as it were the seed of fire. This sand produces fire first as a seed, and them actually as a fire. The idea of a mother and the son produced by her is naturally present here; but it is also brightened by a secular truth. Agni is supposed to be produced twice from the *sthali; ukha* or *sthali* is of female form; a woman can give birth to a child, and can again be pregnant and give birth to a second child: similarly ukha can produce Agni twice: once, in the form of a seed (burning sand), and secondly, as a burning fire.

While giving the oblations or offering wine to the *valmika,* the *mantra* that is said is, *Dve srti asrnavam pitrnam*—'I have heard that there are two movements of the fathers'. Here too the ideas are that Dyaus or akasak is the father and Prithivi is the mother.

In the sacraments to be performed on a dead body the verses from Rgveda are taken bodily. The idea, therefore, that Prithivi is the mother

of the dead, his last refuge, is naturally repeated. The Satapatha Brahmana gives some details about this rite. The bones in the pots are to be released on the earth. In doing this the dead gets the shelter of the earth. This release of the bones is done in early morning, before the sun-rise; this ensures the contract of the dead with both day and night; and then the prayer 'May the god Savita place these bones on the lap of mother Earth' becomes consistent. A prayer is offered to the earth that she should be beneficial to the dead (*Asma iyam sam syai*). A mantra is said, 'I am placing so-and-so in Prajapati, placing him in waters (or, in the earth near the waters)'. Water is near the region of earth; the place of the dead is now in Prajapati, in the world where water is near; this is the emotion of satisfaction, of blessing, in this. There is also the provision of various kinds of food. This form of mother Earth which is the last resort of men is very heart-rending, like the idea in the *RC sukta*. The *vidhi* in the Brahmana bestows on it a pet emotion.

The connection of the mother Earth is to be found in the animal sacrifice like the *Asvamedha* also. In a rite of the *Asvamedha* the Adhvaryu and the Yajamana whisper in the right ear of the horse the mantra, *Vibhur matra prabhuh pitra* from the *Vajasaneyi samhita*. You are 'conductive to prosperity due to mother. you are strong due to father', is what the horse is told, here the mother is the Earth and father is the Dyaus-Akasa, that is intended. The idea in telling this and in uttering the various names of the horse (*atya, haya* etc.) is to please the horse before his sacrificial slaughter, to assign him a place in the Earth and the Heavens, and thereby to secure a name for the Yajamana in both the worlds. Yet it is worth remembering that there is also the emotion of pleasing the horse by reminding him of his parents.

In *Asvamedha* the horse is tied by a string and is taken to the water for bathing. In it the King's brothers—the sons of his fathers and mother's sisters—walk in front and behind the horse by holding his string. In doing this the King is supposed to be free of animal-salughter. The relatives of the horse are also near him; so the intention is to secure their consent also to the salughter of the horse. After the slautghter, the four wives of the Kings and four hundred maids come forward with water to wash the feet. At this time the Brahma priest utters an

invokatory mantra with reference to the queen, in which her parents are supposed to be on the top of a tree. The hundred daughters of the queen say the same thing in replying to Brahma. The top of the tree is the pinnacle of kingly power and glory; this is the the symbolical meaning present here. But there is probably the suggestion that the parents have secured this power and glory already.

The *barhis* are spread in the rite to consecrate the animal and slaughter him sacrifically. For, *vanaspati* is the food of animals. In spreading the *barhis* the Rtvij is as it were securing the soul for the animal; and then he recites the mantras securing the consent of the animal's mother, father, brother, sisters and relatives, friends in the herd. It is only after the consent of the parents is secured, after their consent is really secured, the animal is to be killed; this is the idea in the rite and in the utterance of the *mantra.* Before the slaughter, water is sprinkled over the animal. This makes the animal *medhya* or fit for being offered as a sacrificial offering. *Osadhi-vanaspati* are produced from waters; having eaten them, having drunk up the water, rates or seed is produced in the body of the animal; this is how water is connected. but during the sprinking and making the animal fit for sacrificial offering, the *mantra* regarding the consent of the parents of the animal is invariably said. During the sacrificial slaughter of the animal the gods and the parents are invoked and they are prayed to lead the animal to the beavens in gladness. The life is dependent on Indra; so, touching the animal Indra is invoked in a mantra to guard the inner and outer breath of the animal, place it in all the limbs, should make compact all the limbs of the body where he was cut, the god Tvastr should make the animal's body complete and whole; and thus an emotion is expressed that the cut-up body of the animal will be united in heavens, and the mother and father, relatives and friends of the animal will make the heavenly journey of the animal full of joy.

A barren cow, before she is slaughtered as a sacrificial offering, is required to be ascertained for a foetus in her belly . . . It is all right if it is not there; but if it were there, the Samitr is required to take it out. Then, drops of Soma juice are sprinkled on it and on the cow. The idea in this rite is that Soma is *visurupa*, having many forms and *bahudana*, capable of giving many gifts. The foetus is in the mother; sprinking the

drops of Soma on the cow and on the foetus, the Soma also acquires 'greatness' (*pratistha, mahima*); and in a way the mother and the foetus are able to meet and the cow acquires greatness. Leaving a side the sacrificial fruit of the rite, it is possible that the union of the mother and the foetus and the greatness of cow-the-mother are intended here.

Considering the animals in general, the forest in which the animals are raised, fed, the goddess Aranyani is the mother of them; this is the idea in the Aranyani-sukta of the Rgveda. Six rcs of the sukta are taken up in the Brahmanas so that the ascetics living in the forests should use them for their own protection. The idea that Aryanyani is the 'mother of animals' is naturally repeated.

In the Rajasuya sacrifice, at the *madhyandina savana*, when the water of the consecration is to be poured in various pots, the Rtvij is to recite the *mantra: apam sisuh matrtamasu antah*. In this the idea is that holy waters are the mothers and the king performing the Rajasuya is the child.

Sometimes the idea of a 'mother' reveals itself in the performance of a *vidhi* with reference to a cow and a calf. White reciting the *mantrapatha* of the Pravargya vidhi the pot of milk is merely heated; then milk, butter etc. are poured into it. Now, at the place where the performance is to be done a cow is brought. She is to be milked. In this second part of the Pravargya, the mantras, '*Upa hvaye sudugham dhenum', Sam i vatsam na matrbhih*' are to be recited. In this mantra, taken from Rgveda, the ideas that the cow is the mother and calf her child are clear and the emotion of the mother-child is distinctly hinted.

In the context of '*sakamedha*' offerings, the *ida* is cut into the pieces and they are to be eaten by Rtvij, Yajamana, the members of the Yajamana family who have a ritual right, and, if enough *ida* is available, the other Brahmins. The remaining havis food is kept in a safe place for the performance a Darsapurnamasa sacrifice. When this is done, the calves are brought near the cows and they take their milk of food. That night the Agnihotra offerings are made with the gruel of rice. On the second morning the cow is milked. A different calf is brought near her at this time. This milk is to be taken for Pitr-yajna. In this performance too the ideas that the mother and her calf meet,

partake of food, and the milk of the cow is used as a havis repay the ancestral debt are present.

In the *Sattrothana*, while getting up from the performance, some offerings are to be made; with the second *ahuti-mantra*, '*Upasrjan dharunam matre*', the drinking calf is brought near its mother. This is done because the drinking calf is supposed to be the Agni and the sustaining mother-cow is the Prithivi. The desired fruit is abudance of cattle.

In the Sautramani sacrifice the oblations of *sura* are prescribed. This is the form of the *havir-yajna*, a form of Soma yaga. The form of the *pasuyaga* is the oblation offered to such deities as Indra, Rudra. Indra, Rudra are the protectors of animals (*Sutraman*). In offering oblations to them, the protection of animal-wealth and the repayment of Pitr-rna are both the objectives. 'When I was a child I drank milk from the udders with joy; so, O God Agni, I am relieved of the debt to my parents; I did not injure my parents. *Yad apipesa mataram putrah pramudito dhayam*'). This mantra which is recited in the context of pasuprayoga contains this emotion.

In the performance of Sautramani *caru* or cooked rics with water is to be offered. In this Aditi stands for Prithivi. By offering *caru*, it is as good as making a sacrifice on the Earth, and the Yajamana is firmly established on the earth. The fee for the Rtvij in this performance is a milch-cow with her calf. The milch-cow is the Earth; Earth is also a cow; the cow and Prithivi both nourish a man like a cow. Just as a cow gives milk, similarly this *vidhi* fulfils all the desires of the Yajamana: these ideas are present here. At the beginning of Sautramani sacrifice a calf is gifted and at its end a cow. When the calf is at the udders of the cow, she realeases milk. At the conclusion of the rite the cow is gifted; so, her giving milk is suggestive of the fulfilment of Yajamana's desires. In the Rajasuya sacrifice the fee prescribed is the same as the cow. Here too the idea of nourishment is revealed (*mateva iyam manusyam bibharti*').

In special rite of the Darsa sacrifice the Adhvaryu and the Rtvij touch the cow with the twig of palasa and remove each of the calves from her; then they bring them near her. In the *mantra* recited on this

occasion, '*Devo vah Savita prarpayatu*' there is a prayer that Savita who gives the impetus should fill life in the cow and the calf. Savita Even granting the fruit of fulfilment of sacrifice, the idea that the cow-calf, the mother-child, is surely revealed in the performance.

There is a portion of story that tells us that Angriases performed a *satra* and produced *osadhis*. Pitrs wanted a share in this; they suggested that a portion from the Agnihotra may be given as their share. They put poison in the osadhis. The Angirases milked the cow and requested the calf to give the havya for the Pravargya performance. Accordingly, it was decided that the cow should not be milked for ten days after the birth of the calf, the calf should remain with the mother till the *sangava*; and the calf should be removed from the mother after the *sangava*. The familiar things with reference to the cow and the calf are given here an allegorical form. From them the performance details, Pravargya and the share of the Pitrs, are accomplished and the procedure of the performance is also clarificed. In this too the ideas that the cow and the calf are related as mother and son and the mother must provide for the nourishment of her child can be seen.

With the same symbol with string with which the cow and the calf are to be tied is called 'the mother of the cow.' When the cow is tied up with a string she is protected. At the time of milking it is the custom to tie up the calf to the leg of the cow. Both these ideas easily suggest that mother and her child should be near each other, that they should be protected, and that both should be nourished and protected. The cow is a mother is very distinctly stated in one place. The cow is the mother of the eleven Rudras, the daughter of the eight Vasus, a sister of the Adityas, and a *nabhi* (place of origin) of nectar in the form of milk. Hence, it becomes a sacrificial duty to protect the cow and see that it is never killed. It is perfectly natural to call the cows *ajyasya matarah*'.

There is an interesting story of gods and demons regarding the 'Raivata *sastra*'. The gods and the demons vied with each other about the cattle. The gods stopped in the North with claves, the asuras in the South with the cows. The cows had run without their calves. The gods had firmly held the calves. The cows then ran to the North. Remembering this incident, it is said that when the calves are in the

North and the cows in the South, they should simultaneously produce a neighing sound and the singing of the *Sastro* should be similar. The object of this story and the procedure is not clear. But it appears that the mutual attraction of the mother and her calves is assumed here. However, another reference indicates that *'pasu-ghosa'* is intended in the recitaition of *Raivata-sastra.*

Muradevas and Sisnadevas

Two imprtant references to be examined in connection with the question of the Vedic tribes are about the Muda-devas and the Sisna-devas. About Muradevas there is not much difficulty; for they are not connected with any non-Vedic civilisation. They are referred to only thrice; and in all cases they are associated with the magic-mongers (*yatudhanas*): "Kill, O Agni with your heat the *yatudhanas*. . .; by your flame set at naught the Muradevas" (RV. X.87.14); earlier, "Being of metal-jaws, O Agni! touch the *yatudhanas* with your flame. . .;with your tongue hold the Muradevas" (Ibid, v.2). The only other context is, "Indra, kill the male yatudhana, and also the female. . .; may the Mura-devas get to naught with their necks cut" (or, may the neck-less. . .etc.; RV VII.104.24; the word *vigrivasah* does not occur anywhere else). This will show that they were not positively non-Aryan; might be, they were Aryans themselves practicing witchcraft, by propitiating material objects. Probably, here we have the suggestion of the religion of witch-craft, or what is called bhesaja in the teachnical sense of the *Atharvaveda*; for the mantras of that Veda are known as bhesajah.

Of similar state are the *Sisna-devah*. who are never described as clashing with the aryans, the difference being only ritualistic. Had there been any tribal difference, their ruin or defeat might have been referred to. Nowhere it is done! Suprisingly, like the Muradevas, they come only in the book of the Vasisthas and the later book X; and out of the two places of their occurrence, in one they are clearly associated with black magic, which will, thus, place them in the same category as of the Muradevas: "May not the magic- crafts (*yatavah*) torture us, O Indra, nor the evil powers:. . .may not the Sisna-devas come to (or cling to) our rite" (RV. VII.21.5); and further, "He (Indra) surpassed (or

defeated) the Sisna-devas with his varpas" (RV. X.99.3) *sisnadevan adhi varpasa bhut*). The most important point is that Indra does not use his mighty weapon, the bolt, to kill the Sisna-devas. He defeats them (*abhi* + *bhu*; it does not necessarily mean "kill") with his *varpas*, which has the connotation of "form" or "inner strength" (cf. I.39.1 "by whose wisdom (*kratva*), by whose varpas?" "When the fire-god defeated the Dark moving one (Night) by his *varpas*" and at other places).

The absence of a tumultous fight in such cases indicates, in all probability, an internal strife of ritual-behavior rather than an inter-tribal conflict; and a clear reference to the *yatu* in one of the two occurrences of this word supports what we have said. At any rate there is no probability at all of the case being of phallus worship, even granting that it was very wide. For Vedic cases of Phallus-worship we have to hunt other places. And, on the basis of these two refrences, to surmise that the Sisna-devas were the people of the Indus Valley whom the Aryans destroyed, is not only disastrous, but also unwise. There is another point. The word sisna does not conclusively mean the "phallus" in the *Rgveda* (cf. I. 105.8[b] = X.33.3[a] "As do the rats eat the *sisnas*", where Yaska, *Nirukta* IV.6, renders it as *asnatani sutrani*, "coated cords"); probably it indicates "trifles", or "unclean things"; and it would, in the compound *sisnadeva*, indicate the same thing as the Muradeva, and not phallus-worship. The words do not occur in the later texts; and Yaska renders *sisna-devah* as *abrahmacaryah* (*Nirukta* IV.19, which, in the right sense, would mean, "non-practicers of *brahman*"; and *brahman* was the ritual (Nirukta I.8, and XII.34; at the latter place *brahmani karmani*).

N

Nirrti

Nirrti has been very cursoily mentioned by Dr. Dandekar in his studies. He has suggested that "Rudra is the presiding deity of ardra, which is the rain-bringing constellation. TBIII. 1.4.30 describes the offering to ardra, the constelation of the moist, fresh, tender maid, whose ruling deity is Rudra.

Opposed to Rudra is the constellation *mulabharani* ruled over by the destroying goddess, Nirrti." He has incidentlly pointed out that Nirrti was a minor divinity. Further he has called it chaos, opposed to rtu, regularly occurring season. The late Velankar, in his introduction to the RV Seventh Mandala, discusses Nirrti at length. It is called devi though of destruction. Its home is said to be a beamless structure, *avamsa*. It is associated with Nirrti. Decrepitude, jara has association with it. A pigeon is mentioned as its messenger.

The term Nirriti occurs 26 times in the Rgveda (a whole pada with the term being repeated in 4 verses in 10.59). Its Form is once Nirrtam (1.119.7) and also *Nirrtham* (7.104.14). Sayana gives, as noted by critical students, several inconsistent explanations of this term in interpreting the same passage or in commenting on the same word in different passages. He considers *Nirrti* to be *papadevata* 8 times (1.24.9:6.74.2; 7.104.9; 10.59.1 76.4, 161,2 m 164.1m 165.1); prtyhivi 'earth' 5 times (1. 117.5; 7.37.7, 59. 1; 10, 95. 14, 114.2); goddess of death 3 times (10.18.10, 36.2, 4); *duhkha* 'unhappiness' 3 times and hurt, injury twice (1.38.6 and 8. 24.24, raksah). Sayana renders Nirrtam (1.119.7) as "fully obtained" and Nirrtham as complete pain, injury).

Dandekar equates Nirrti with absence of rta 'cosmic order'. He has derived rta from the IE root ar- 'to bind' with equivalents from other European Languages. Velankar and Sayana have not attempted any etymology.

In the study and interpretation of the Rgveda in the last two centuries, it has now been firmly established that "there is but one and the same word in different passages and that it has only one and not multiple meanings." Paul Thieme's dectum is "it is vain to entertain any hope of stepping out of the circle of altogether subjective guesswork as long as we do not try to restore the initial meaning everywhere. The presumable 'notion initiale', the central idea has to be put to the test as to whether it is recognisable in all the passages of the *RV*, where the word naming this notion occurs, and whether consequently, one single expression can be used when translating this one single word in all different contexts." This problem has been, with its historical background, admirably summarised by Mehendale.

In the light of this very wholesome rule arrived at, an attempt has to be made to trace the one meaning of the term rtam in the Rgveda. Assertion of Luders that in the Rgveda rta has only meaning 'truth', is far from the realities of the situation. Dandekar's rtam connoting cosmic order is also a late development and covers a partial, limited field in the Rgveda. An attempt has been made to show that the term rta comes from the r 'to flow' Rta means 'snow, water, available at the div, sanu of the mountains, having greater altitudes than 15000 ft. Which is the perennial snow-line in the Hindukush area. The root r iyarti 'flow' occurs in the Rgveda. Many derivatives in the RV and later literature have survived. It may be added here that the words arna, retas, Reva 'river-name', arka 'membrum virile' and 'the plant calatroopis Gigantea'; arka N of rivers Yamuna and Tapti; irammada 'gladdening water'; Urana i) a ram, sheep (being dwashed for wool, ii) 'N of coastal town in Maharashtra'; Uras 'breast' (because of its flowing), aritr 'a rower' RV 2. 42. 1; 9. 95.2; aritra 'rowing' RV, aritra 'an oar' all belong to the root r 'flow'.

Nirrti is the negation of rti which connotes 'snow, water'. Hence, it would be waterlessness 'water is in fact the essence of all life. This

is noted specifically by the Rgvedic composers. An example may suffice. In the rain hymn RV 7.101.6, after stating that the whole plant life depends on the availability of rain, water, it is recorded that rain, *parijanya* is the essence, atma of the moving and stationary life, that is animals and plants.

The initial notion of waterlessness in the compound *Nirrti* can be appreciated after looking carefully into the context of the texts. The local senses can be broadly put into two categories, (i) waterless situation and (ii) absolute lack of rain in a place, land convertin the places into a dreary, dreadful location. All life, men and animals are terrified at the verry idea. Hence Nirrti has become a matter of abuse, condemnation, a thing associated with death. Out of the 23 occasions of the use of the term, in 12 contexts, the notion of absence of water, some sort of liquid, can reasonably be traced abnd visualised. In the rest 11 contexts, the personified sense of death goddess or an object of condemnation is intended.

(1) The verse 11 of the wellknown Yama-Yami dialogue (RV 10.10) Provides a good example of 'Lack of flow' *nirrti, kim bhrata asat yat anatham bhavati, kim u suasa yat nirrtir nigacchat.* What is the use of a brother when the sister remains masterless, without a protector (and) what (is the use of a brother) when (the sister) goes without a flow (of semen from the brother). This is doubly clear from the request to sprikle, prs.

Nisadas

Among the non-Aryan tribes the most noted is that of the Nisadas, which is not mentioned in the *Rgveda* or the Atharvaveda, but comes often later and further in the Epics and the Puranic literature. The Vajasaneyi Samhita has a sort of a respectable reference to them, "Bow to the Punjisthas (fishermen), bow to the Nisadas" (Taitt. Sam. IV.5.4.2, Vaj. Sam. XVI.17). The *Suparanadhyaya,* a late Vedic text, mentions the Nisadarastra (VIII.16, J. Charpentier *Die Suparna*-sage, Uppsala, 1920), with many divisions (*Nisadarastram bahv'ekabhedam*); and the *Mahabharata* mentions the Nisadas as on the verge of the sea (Adi 28.1 *samudrakuksavekante Nisadalayam*

uttamam), and in the vicinity of the Sarasvati, where the river vanishes into the desert (Vana, 130.3, "Due to whose sins the Sarasvati entered the earth thinking "may not the Nisadas see me"). There inclusions in the Aryan fold is clear very early; as it is prescribed that the Raudra isti (ritual to propitiate Rudra) was allowed to be done in the case of the Nisada (*Purvamimamsa-sutra* VI. 1.25 *sthapatir nisadhah sabda-samarthyat*; and *etaya* (Rudrestya) Nisada-*sthapatim yajayet*).

Their inclusion in the Aryan fold as early as the 8th century B. C. is clear from the remark of Aupamanyava, *catvaro varna, nisadah pancamah*, quoted by Yaska (Nirukta, III. 7). The term is applied to all non-Aryans, and their special reference is in connection with fishing, as is indicated by the reference from the Vajasaneyi-Sam. above Aryanas not only settled among the Nisadas, but even married their women (*Suparnadhyaya* X.18.5 *dvijas tu sanisadikah sa-sutrah*). The ritual at the Visvajit sacrifice required a temporary stay among the Nisadas. The *Suparnadhyaya* and the *Mahabharata* record the defeat and assimilation of the Nisadas by the Aryans in a symbolic legend, in which Garuda is presented as eating the Nisadas.

Non-Attractive Daksingas

There is a tendency to see a kind of priestly greed (Priesterliche Habsucht) in that is connected with *daksinas* in Vedic sarcirices. Offenciation in sacrifices in intendended to provide the priests with their means of livelihood. However, Vedic and later literature contain references to the effect that there were also greedy priests. Thus, the expiatory sacrifice called Punastoma has been prescribed for a priest who has accepted too much or unworthy things and, thereby, supposed to have swallowed poison as it were. Priestly greed has been classified mataphorically, into three types, viz., eaten (jagdha), 'swallowed' (girna) and 'vomited' (vanta). What is 'eaten' is when the sacrificer appoints a priest who comes forward with the expectation, 'May be give me; may he choose me'. What is 'swallowed' is when the sacrificer chooses a priest with the feeling? 'May he not oppress me nor create confusion in my sacrifice? What is 'vomited' is when he chooses as his priests one who is the spooken of. Just as men are

disgusted with what is vomited, so also are the gods disgusted with ill-spoken priests. A sacrificer is required to avoid the said three wrong choice.

The rule that one should not accept priesthood in a Soma sacrifice unless a hundred *daksinas* (=cows) are offered is apt to make one think of the enormity of daksinas. Again, there are grand descriptions, inlater literature about daksinas consisting of cows, elephants, women etc. It is said in the *Mahabharata*, that king Sasabindu had a thousand of thousand sons. When he performed in Asvamedha, behind each of his sons stood one hundred maidens; behind each maiden one hundred elephants; behind each elephant one hundred chariots; behind each chariot one hundred horses; behind each horse one hundred cows; and behind each cow one hundred sheep and goats—and all this was given to the priests. In the sacrificer performed by the king of the Anga country Indra became intoxicated with soma and the priests with daksinas. In the kingdom of Dilipra there were always three kinds of noises: that of students studying; that of the strings of bows; and that of the call 'to give'. These descriptions obviously create an inflated impression about daksinas. It would be worth while to consider the position of daksinas as actually prescribed in texts of Vedic ritual.

'No offering should be without *daksinas*', is the general rule, for it is said, the sacrifice smears guilt on the deties called Aptyas and they smears the guilt upon him who makes an offering without daksina. An offering without daksinas compared to a carriage without bullocks, for both get harmed. The importance of daksina is derived from the conception that it 'completes' the sacrifice, as it were, as is indicated by the etymology of the word given in the Brahmanas and in the *Nirukta*. Thus, we read in the *Satapatha Brahmana* that in the killing the victim and preparation of the sacrificial cake the sacrifice itself is killed and loses its vigour. The daksina invigorates it (daksayati) and it is them that the sacrifice becomes successful, strong and complete (*samrddha*). The Nirukta derives the word from the same root Idaks I and adds that the Daksina completes whatever is incomplete. The *daksinas* are like the 'offerings' (ahutis) made to the gods in human form, viz., the priests.

Some modern scholars have tried to show the real nature and significance of *daksina*. Thus, C. V. Vaidya expresses his disagreement with scholars seeing greed in the daksina—rules by pointing out the difference between the Vedic priests and priests in other religions is ancient as well as in modern times. Gonda points out the real significance of the daksina when he says: "It is, in a mystical way placed on the credit side of the doner's account." He also emphasises the etymology given by the Brahmana texts and Nirukta according to which daksinas are for 'completion', and form 'offerings (ahutis) to priests (=human gods). Heesterman, while discussing daksinas in 'connection with the rajasuya, correct Weber when he draws attention to the fact that the quantity and quality of the daksinas are always inaccordance with the purpose of the sacrifice. He also quotes the authority of M. Mauss, according to whom daksina belongs to the sphere of the gift-exchange system which is "characteristic of societies which have passed the phase of 'total presentation' (between clan and clan, family and family), but have not reached the stage of pure individual contact, the money market, sale proper, fixed price and coined money.

The Srautasutras direct that when priests are invited to officiated in a sacrifice, they have to inquire, beforehand, about the details of the sacrifice. They have to inquire about the other priests, the nature of the sacrifice, as to whether it is ahina etc., and as to whether the priesthood of that sacrifice had been refused by other priest. In this inquirey there is also a question as to whether there would be auspicious (*kalyanyah*) *daksinas* or not. In keeping with this is the prescription that after the building of the fire altar auspicious daksinas be given to the Adhvaryu priest.

Though daksinas are, generally, auspicious, there are some bad types of daksinas be given to the Adhvaryu priest.

Though daksinas are, generally, auspicious, there are some bad types of daksinas also. Black colour which is generally related to something inauspicious, unwished for and avoidable, in connected to *daksinas* which are of the inauspicious type. At the beginning of the *Rajasuya* sacrifice, there is an offering to *Nirrti* and *Anumati*, who

represent the inauspicious and the auspicious respects of the earth. The *daksinas* for the *Nirrti* offering offering is a dark cloth with black border, for. this is the form of Nirrti, and by its from he removes nirrti. In an offering to Varuna in the course of the Rajasuya a black cloth is to be given. The same is the daksina to be given if the Agrayana is not offered. It is also to be given at a kamya offering to Agnivaisvanara. Again, if at the time of the piling up of the fire alter, the fire in the pot (ukhyah agnih) goes out, another fire is to be brought and a black cloth or a black cow is to be given as *daksina.*

A barren cow is given on certain occasions. One who has been taken captive and desires to escape offers an offering of Indra Arkavat. The *daksina* for this sacrifice is a barren cow (*vasa*). For clotted curds (*amilksa*), the daksina to Mitra and Varuna is a barren cow. The same is the daksina to the priest named Mitravaruna for the Dasapeya sacrifice included in the Rajayuya. The symbolic purpose of giving away a vasa (barren cow) is to ensure power (vasa) for the sacrificer.

The *daksinas* of Punradheya (the ritual for the re-establishment of fires). have to correspond with the nature of Punaradheya. The re-establishment—daksinas are: a resewn garment. a repaired chariot and a released bull, all of which are in keeping with the nature of the sacrifice.

A broken chariot which has been repaired is to be given at as Agrayana offering which is performed with the grains of Syamaka or bamboo. The other optional *daksina* for this offering is the clot which has been used by the sacrificer during the rainy season. The Idaksinas of the Punastoma sacrifice should be of a kind where there is the word *punah* and accordingly they are second hand things. dully repaired before being offered. The *Latyaana Srautasutra* quotes Sandilya who prescribes for this sacrifice a reqired chariot. a resewn woollen garment, a cow that had once stopped giving milk and has restrated giving milk and a calf than had stopped sucking milk and has again started to suck milk. and states that one might select one or more of these as daksina. For Pitrmedha also old things are given as *daksina*. An old ox, old barley and an old armchair with old head-cushion are given at that time.

For the Satyaduta offering in the Rajastiya, an old footwear is mentioned by Apastamba as an regional daksina; it is not known which school Apastamba is refering to here.

The *daksinas* of the Syena sacrifice are significantly non-attractive. Syane is a sacrifice to be performed by one who wishes to practise black magic against an enemy. The falcon (syena) is the swiftest of the birds and the sacrificer performing this sacrifice is supposed to catch his enemy as the falcon catches other birds. The sacrificial post is made of *Tailvaka* or *Badhaka* wood and has a point sharp as that of a sword (eyiya). The animal to be offered to Agni Rudravat is red. The sacrificial grass consists of reeds (sara) for hurting the rival. The sacrificial fuel is of Vibhidaka wood. The priest who conduct the sacrifice wear red turbans and red clothes, and have their sacred thread sound their necks. The daksinas for such an awful ceremony are in keeping with the nature and purposes of the sacrifice. These are groups of nine cows each. The first group consists of one-eyed (kana) cows, the second of lame (khora) cows, the third with defective horns (kuta), the fourth with some defect in the tail (or without the tail at all) (handa). At the time of giving away these cows, they are pricked with thorns.

Defective cows are offered incertain other sacrifices also. In the course of the Ratnin offerings made in the house of a discarded wife, a pap of black grains is offered to Nirrti. The daksina for this offering is a black old (*parimurni*) and deseased (*paryarini*) cow. Among the dakksinas to be given at the offering which is performed to pacify Rudra who has attacked the cattle, there are such defective animals like a donkey without ears or a deer which has lost its hoofs.

Some *daksinas* are not non-attractive by themselves, but the background makes them so. If the oblation material gets burnt, *Nirrti* is supposed to get hold of the sacrifice. On this occasion, the daksina meant for that particular offering and the remaining portion of the offering material are given to one whom the sacrificer hates, at which *Nirrti* is supposed to take possession of the person to whom that *dakasina* has been given. The *daksina* of the first Sadyaska sacrifice is to be given either to a priest belonging to the Angirasa family or to

onw who is hated, inimical to the sacrificer or to a priest whom he hates. A *kamya* offering is performed in honour of Agni and Vaisvanara in which a cake on twelve potsherds is offered. The ***daksina*** of this offering is an one-year old bull and it is to be given to one whom, the sacrificer hates. The sacrificer thereby makes himself released from Varuna's nose, which take hold of the receiver of the *daksina*. If there is any defect in the cutting (*avadana*) of the offering material, then a re-cutting is made and, there, too the *daksina* meant for the offering is to be given to one whom the sacrificer hates.

If the cow which gives milk for the Agnihotra settles down at the time of milking, she is to be given to a Brahmana whom the sacrificer will not visit, for, the settling down of the cow is supposed to foretell further misfortune (*avarti*) and when the cow has been given every as directed above that disaster would attend the receiver. Similarly, if the Agnihotra-cow yeilds blood it is to be understood that the cow has done so seeing some future disaster to the sacrifice and the cow is, then, to be given way to one whom the sacrificer will last visit; the disaster will then be transferred to that person.

A mention may be made, in this context, of the daksinas of Vrityastoma. These, called *vratyadhanas*, consist of a turban (urfsam), a goad (*pratodah*), a boe without arrow (jyahrodah), a board-covered rough vehicle (*vipathah phalakakastirnah*), a garment with black border (*krsnasam vasah*), two goat-skins, one of which is white an the another black (*krsna-valakse ajine*) and a silver permanent (worn) around the neck (*rajoto niskah*). These things are to be brought by the sacrificer for being given as *daksinas*. The other *uratyas* have upper garments with red border (valukantani) and corded fringes (*admatusani*) with strings at each side. Each of them have a pair of shoes (*upanahau*). Some authorities prescribe these *uratyadhanas* to be given to a person belonging to the Magadha country and whom is a *Brahmabandhu*, i.e. merely a relative of Brahmabandhu. Brahmanas. According to other authorities the *uratyadhanas* might be given to those who have not yet given up their *vratya* way of life. It is also said that they might be given to one whom the sacrificer hates. The result of this is that the evil is

thrown upon one to whom the *daksinas* are given, whereby the sacrifice becomes purified.

It would be seen from the above discussion that sacrificial *daksinas* were not always profitable or attractive. There is little Priesterliche Habsucht in the case of daksinas for a large number of sacrifices. The conclusion which could be drawn from the above study on daksinas is that *daksinas* are connected with the nature and purpose of the sacrifice, and are not, by themselves, attractive, nor non-attractive.

Northwestern Tribes

Other tribes mentioned in connection with the great event of the 'War-of-Ten-kings are the Paktha, Bhalana, Alina, Visanin and the Sivas. As allied of king Bheda and mentioned the Aja Sigru and the Yaksu. Bheda was defeated on the bank of the Yamuna by Sudas; it appears, hence, that he was an eastern king.

"The Pakthas, the Bhalans, the Alinas, the Visanins and the Sivas made a tummult (RV. VII. 18.7).

"The Yamuna and the Trtsus protected Indra (who helped Sudas to victory); here did he compeletely won Bheda. The Ajas, the Sigrus and the Yaksus brought the heads of horses as tribute." (v-19).

The Paktha, Bhalana, Alina and the Visanin were to the west of the Sindhu (Indus) and they had, obviously, crossed the river to join the Maruavrdha.

The Pakthas have been identified as the Pathans of today; and they were the Paktkuilch of Herodotus. The Pakthas, probably, were not non-Aryan, as one Paktha king is mentioned in the *Rgveda* as having been favoured by the Asvins (VIII. 22. 10 "come with your favours, Asvins, with which you protected the Paktha"); and he is also mentioned as being favoured by Indra alongwith Trasadasyu, Gosarya, Dasavraja and Rjisvan (VIII. 49.10. He was an Aryan king settled in, and ruling, the region east of modern Afghanistan.

The Bhalans have been identified as the people living near about

the Bolon pass. The Alina were, according to Zimmer, the tribe in Kafiristan. The Sivas have been identified as the people living nearabout the Bolon pass. The Sivas have been identified as Siboi and inhabited the region between the Indus and the Asikni, called Usinara in the northern vicinity of the Kuru-Pancalas. The Aitareya Br. locates the region thus, "Those regions beyond the Himalayas such as the Uttara Kurus, the North Madra, and those kings of the Kuru-Pancalas, for the kingdom of the Savasa-Usinara" (Ai. *Br.* VIII. 14). The Visanin means "horned", and may be compared with the Srngin tribe mentioned in the *Mahabharata*, in connection with the sacrifice of Dharmaraja, alongwith the Saka, Tusara, Kanka and Romasa (Sabha 51.30 *sakas tusarah kankas ca romasa srsnigino narah*).

A section of the Sakas is mentioned in the Achaemenian inscriptions as the drinkers of Soma, and living in Tashkand. They are designated as 'tigra-khaud', which appears to be a corrupt form of 'tigra-kakud' (sanskrit), "pointed projection", which suggests the horns. This is corroborated by the evidence of a later time, according to which gold was dug up by certain ants" of unnatural size, and having horns. In fact these "ants" were men with horned skin-wear, who appeared like big-sized ants from the distance, and would attack an intruder. This would indicate that horned people (i. e. having horned head-dress) lived in the northern part of Kashmir, or, roughly to the north west of the ancient Kuru-Pancala. The Sakas are not mentioned in the Vedic texts; but it is not improbable that the Soma-drinking Sakas, having their pointed (horned) head-dress, were the Aryanised descendants some of the Visansns, who in the Vedic past were non-Aryan. The legend of the gold horned ants(!), coupled with the Sakas, would help explain the later name Karnaka-saka (*Brhatsamhita* XIV. 21).

The Cedis are mentioned by the *Rgveda*, alongwith their king Kasu (VIII. 5.37 "As, indeed, Kasu Caidya gifted away a hundred camels and ten thousand cows"; v. 38 "who made over to me (kanva) ten kings of golden hue (as slaves?)".

The Gandharis lived in the Northwestern region; and they were

known as traders in wool. Their ewes are mentioned (RV I. 126. 7 "I am hairy all over like the ewe of the Gandharis"). The Atharvaveda mentions them alongwith the Kujavats (AV V. 22.14 *gandharibhyo mujavadbhyah*); and they were settled in the North-western region along the bank of the Kubha up to its junction with the Indus.

P

Parye Divi

The word *parya*—has attracted less attention than might be expected on account of its meaning, which would seem to be of direct importance for four understanding of the general character of the Rigveda. It seems indeed ot belong to a group of words that are strictly confined to this oldest collection of Vedic hymans. The few occurrences of it in later Vedic texts are merely quotations of Rigvedic mantras. It should be noticed thata the Yajurvedic word parya- "on this side" are based on the post-Rigvedic opposition pare: avare (VS., TS., AB.). In its earliest occurrences this word is still accented parya- (VSM, XXV.1, VSK. XXVII. 1; 2) like the Rigvedic word, with which it must originally have been identical. After the specific Rigvedic meaining and fallen into desuetude, the word remained in use as the opposite of avarya- and adopted the accentuation of the latter word (which was perhaps due to the formal analogy of the gerundives like acarya-, attarya-; see Altindische Grammatic II/2, p. 793.

The Rigvedic word parya-had indeed a quite different meaning. It is a normal -ya- derivative of para-,. whose original meaning "croossing" is still preserved in the bahuvrihi-compound supara- "easy to be crossed". As early as the oldest texts, however, para-had come to denote "further bank, the opposite side, the end or limite of anything". It is used with reference to a road (adhvanah param V.54.10) as well as to the sea or a river (samudrasya. . .pare I. 167.2, sindhoh pare X.155.3), but more particularly it is associated with words denoting "darkness" or "distress". The most characteristic staza is atarisma tamasas param asya "wir sind ans Ende dieser Finsternis

gelangst" (I.92.6; 183.6; 184.6; VII.73.1). In the first of these passages these words are followed by the pada *usa uchanti vayuna krnoti* "die Usas bestimmt aufleuchtend die Zeiten". Elsewhere an attempt has been made to demonstrate that this passage refers to the end of the year. Cf. the Yajurvedic mantra *vi mucyadhvam aghnya devayana, aganma tamasas param asya/jyotir apama* "be ye unyoked, we inviolable, godward-striding (oxen). We have come to the end of this gloom, we have attained the light" (VSM.XII.73 etc.). Such an application is also plausible in II.33.3 *parsi nah param amhasah svasti, visva abhiti rapaso yuyodhi "fuhr uns heil an das Ende der Not, where alle Anfalle von Gebreste ab*!"

Physiology

The information that we can obtain from the hymns and from sacrificial formulae relating to the ideas the Vedic authors could have had concerning the play of organic functions, is obviously scanty. Numerous allusions have yielded us the names of diseases, of organs, of parts and elements of the body, but they cannot replace the enuniciations of theories. However, people have tried to find in the Veda proofs to show that the fundamental theory of Ayurvedic physiology, that of the three active elements—wind, bile and phelgm—was already known at the time of the composition of hymns.

A hymn addressed to the Asvins, after saying that they give thrice the remedies of the Sky, of the Earth and Waters, calls on them to carry (*vahatam*) to the son of the reciter the *tridhatu sarma* (RV., 1-34-6). Sarman denotes "protection" or "well-being", but the later sense has come in only classical Sanskrit. The commentator Sayana has understood it to refer to the well-being of the three bodily elements of classical medicine. However, *tridhatu* means literally "consisting of three objects", therefore "triple", and it refer to the triple protection of three sorts of remedies which are mentioned here. Moreover, the following verse also contains the word *tridhatu*, and there the sense of triple is unchallenged. The translators have, at a very early date, recognised that the interpretation of Sayana had been abusive. Langlois who published in 1848 the first complete translation of the Rgveda,

although, generally speaking, he has not been a faithful translator, has righly recognised and pointed out in a not that *tridhatu sarma vahatam* simply signified "*triplex auxilium ferte*", although, in translation, he has followed the sense of the commentary. The majority of other translators have not even taken not of the interpretation of Sayana, except Wilson who has accepted it without reserve because he had made it a rule to follow the commentary, and has thus led the historians of medicine to believe that the fundamental theory of Indian pathology was to be found in the *Rgveda*. Reinhold Muller has done well to refute this view once again.

The question has been raised again a *propas the Atharvaveda* by Dasgupta. In an article in the *Hastings Encyclopaedia*, Bolling had quite rightly said that the theory of the tridosas or tri-dhatus did not appear in the early Vedic texts and was found for the first time only in the *Atharvaveda-parisista* (68), a later appendix of the Veda itself. he had also maintained that the expression *vatikrtanasani* (AV, VI, 44-3) does not prove that the wind was already conceived as a bodily element and a cause of diseases; this expression signified "which destroys what is transformed into wind" and not "which destroys that which is made by the wind". Moreover, this compound qualifies a remedy which in the preceding verse is called "remedy of the flux (diarrhical, probably)" *asravabhesajam*, and the wind in question is undoubtedly that of the intestines. But Dasgupta thinks that another passage shows clearly that diseases were divided into three categories caused by the wind, the water and the fire. In the AV., I, 12, 3 the words, *yo abhraja vataja yas ca susmo. . .*, seem to signify "(the disease) which is born of the cloud (of the humid), one that is the type of translation which result from the explanations of Dasgupta who derives susma from the root sus, "to dry". But Reinhold Muller has justly remarked that the words abhraja and vataja merely qualify susma. One must understand these words to mean, as translators have done so far: ". . .the susma which is born of the cloud and the one that is bon of the wind. . ." Besides the sense of susma in this passage is uncertain. The root sus in Vedic can also denote "to whistle"; in the AV. This word has even the sense of "vigour". In any case Blookfield translates it here by "lightning" and Whitney as "blast" (with doubt).

One should, therefore, renounce all atempts at finding the formal proof of the existence of the theory of the tridhatu or tridosa in the Atharvaveda. Dasgupta also gives another argument; he observes that in AV., VI, 109, pippali the long pepper, is at the same time called "the remedy of the vatikrta" and "the remedy of the ksipta". He interprets vatikrta as denoting "that which is produced by the wind" and ksipa as madness. The classical literature does consider madness as being due to the wind at the organism. But we have just now seen that vatikrta denotes "that which is transformed into wind" (grammatically no other initerpretation is possible), and ksipta cannot denote madness. The root ksip denotes "to throw". In classical, Sanskrit it also frequently signifies "to destroy, to wound". In the passage referred to above, ksipta denotes, as in the classical. "wounded" or, what comes to mean the same thing by a round about interpretation, "that which is produced by an arrow that is shot" (Roth: Schussoder Wurfwunde). In *ksiptacitta, ksipta* applies to the spirit to signify that the spirit is troubled or distracted and it is least probable that one has to suppose here, in place of the most natural one, some other sense.

But, if the fundamental pathological theory of classical medicine had not assumed shape at the time of the redaction of the Rgvedic hymns and even of those of the *Atharvaveda* or, if at least nothing can prove to us that it had assumed shape, it does not seem to be doubtful that right from the time of the *Atharvaveda*, elements had, in part, been prepared for its elaboration. We have seen (p. 117) that *balasa* designated swellings, the aqueous infiltration of the organism, the *salesman, "phlegm"* or *"mucus"*. The fire which has a manifest role in affections like fever, was accepted as an important element in physiology, because of the equivalence postulated since the Veda between the macrocosm and the microcosm and already the bile had been assimilated with the fire as it is in medical theory.

As regards the wind, the Veda shows that it was already conceived simultaneously as an organic and cosmic force and the multiplicity of the organic winds, already distinguished one from the other, shows that pneumatology which dominates the physiology of Ayurveda was already in the course of formation.

We have already examined in the Vedic texts the most characteristic ideas of ancient India concerning the wind, the cosmic and universal force and the prototype of all motor-force in the microcosm and the macrocosm (pp. 61 ff.). Comarison with the Avestic data has shown us that these ideas were largely Indo-Iranian. here we still have to show the extent to which the Vedic texts already contain, either in germ or in full form, the special concepts of Ayurvedic medicine on the role of the wind in the economy of the organism. For this purpose we have to study those principal passages of the Veda which contain the names of the vital winds, the *pranas.*

Political Institution

It appears that the post of the *gramani* was by election originally; and there is indication that to get the post of the gramani was supposed to be a great gain: "By the status of the *gramani,* indeed, the Vaisya becomes respectable" (Mait. Sam I. 6. 5). The *gramani was for also called* gramyavadin; or, it is probable that the latter was distinct from the former in the matters of justice, being the village judge: "He who sits like the *gramyavadin*" (ibid. II. 2.6; *Taitt. Sam.* II. 3. 1. 3).

The janas a catgory wider than the grama, indicating a collection of many gramas; in between these two was the unit Vis. Rajan, who was above the gramani, was called the protector of the jana: "I hope you will make me the protector of the jana (janasyagopam), indeed, the king of the people, O .benevolent Indra" which indicates that the janasya gopa was a chosen title of the king. Another title of the king was vispati; and there is indication that as the vispati, the king was elected by the people, though later in the period of the kingship being ancestral, this was only formal: The people (visah) did establish you as the *vispati* in your abode, O Rajan" "The election of the king is indicated by the following legend in the Brahmana-text: "The Devas said, 'It is on account of our being without a king that the Asuras defeat us; let us elect a king" "The gods went to Prajapati, and said, "There can be no battle for a state having no king, They enureated Indra to be their leader (king)"

The Regveda gives the following simile about the selection at

Indra: "Like the *visuh* (plural, "people") choosing the king"; and there is also indication that it was the people who could desire or discard a king: "May the people (*Visuh*) desire you, may not the *Rastra* fall away from you". This will show the king to have been elected, or selected, by the people. The body that ultimately selected the king was the *samiti* (*dhruvaya te samitih kalpayatam*), which must have been formed by men at various levels of the state. Later, however, there are clear indication of kingship becoming hereditary in. The Puranic tradition makes Nahusa the father of Yayati. And the same is see in the Rgveda. At another place it is said, "Agni ! the gods have made you the lord of Nahusa", *nahusasya Vispatim*. This will show that the Lunar dynasty of Yayati is as ancient and respectable as Manu. The Puranc tradition has it that Yayati himself was born in the family of Manu, the line being: Manu>Ila\Ila), who married Buddha in his female form> Pururavas>Ayu> Nahusa> Yayati> the five sons, mentioned as the five tribes who fought against Sudas Bharata. Pururavas is mentioned in the *Rgveda* in the famous hymn of Urvasi Pururavas (X.95), and once as a respectable sacrificier (I 31.4 where he is mentioned with Manu: "For Manu you caused the heaven to thunder; for Pururavas, the virtuous, you became the doer of favours"). The son of Yayai, Anu by name according to the tradation of the Puranas, had the son called Usinara, of whom Sibi was the son, as the tradition says.

The Rgveda does not mention Usinara; but it mentions the queen of the Usinarasd, who gave gifts to the priests who are mentioned as 'Gaupayana' (X. 59.10 "the chariot of Usinarani"). The dynastic position of the Bharatas we have already seen. This would mean that Divodasa was far later than Yayati, and was of anotherr tribe. The clear mention of the five (sons of Yayti) in the War-of-Ten-Kings indicates that they were contemporaries of Sudas Bharatad or of Divodasa. Iksvaku is mentioned only once in the *Rgveda* (X 60.4 "In whose command is Iksvaku"); but the king of the family of Iksvaku, who performed the Horse-sacrifice, is named Purukutsa in the Brahmas (Sat XIII.5. 4. 5 *purukutso. . .ije Aiksvako raja*); and Purukutsa is referred to in the *Rgvedas* being a king of the Purus (VI. 20. 10 "As the Purus praised by sacrifices, Indra subdued the citadels to Purukutsa). The son of Purukutsa was Trasadsyu, and it disindicated that he was born to his

mother in a difficult situation. But, simply the association of the Purus here and the defeat of Puru at the hands of Sudas does not necessarily show that Purukutsa and Puru were identical. The probability is that Purukutsa was of the family of Iksvaku,, and due to some relationship the Purus migrated from the region west to the Sarasvati to the eastern region of Prkutsa. This will mean that Purkutsa was later than Sudas Bharata.

Another important name is that of Janamejaya Pariksita (son of Pariksit), which does not occur in the *Rgveda*; but according to later records he is said to have performed the Horse-sacrifice) did Indrota Saunhaka, the son of Devapi, make Janamejaya, the son of Pariksit, sacrifice"). This Janamejaya was the ancestor of the Pandavas; and probably he fourished after the time of Sudas Bharata. There is some indication to believe that Turaf Kavaseya, who performed the Aindra Mahabhiseka for him (*Ai. Br.* IV 27; VII. 34) was the grandson or the son of Kavasa who was drowned in the Parusni, in the War-of-Ten-kings (RV. VII. 18. 12 'The wielder of the bolt (Indra), indeed, threw in the waters the learned old Kavasa"). In addition to these, the Bharata-Trtsu clan of Divaodasa made further advance to the east; and in the later period a king of their clan, Satanika Satrajaita defeated Dhrtarastra, the king of Kasi, and captured his sacrificial horse (Sat. Br. XIII. 5. 4. 19); and earlier Bharata, the son of Dusyanta, is reported to have performed the Horse-sacrifice.

Postures of Sex

We have noted above that the terracota *mithunas*, in various postures, were found quite early, and that in certain cases they tally with those in the scultptures are presented on prominent places in the caves and temples, such as Karla, Kondana, Badami (ancient Vatapi), Pattadakal ("The stone of coronation" literally, as the Calukyas used this place for this purpose), Aihole and other places. Various types of *mithunas* have been noted by scholars, such as man mating with one woman, two women with one man; *viparita rata*, also called *purusayita*; the oral congress: by man in the case of the woman (cunnilingus), by woman in the case of the man (fellatio), and by both

mutually; the orgiastic type and so on. In certain types the copulating couple is being helped by others. Many of these postures are recorded by Vatsyayana; and it is not unlikely that Vatsyayana's *Kamasutra* induced many poses; but the real purpose of depicting them cannot be said to be lesson in erotics.

In this sculpture we have the cot on which there is a regular copulation of the humans; on the left a man is having a standing semi-copulative pose with a woman .who is standing with her back to him; and in the middle we see a couple (*mithuna*) of rams, standing on four and facing each other; and between them there is a jackal, standing on his hind legs. At the two sides of this central ram-jackal depiction there are trees with flowers and planation-trees. At a sculpture from the Limboji Mata Temple (Delmel, Dist. Mehsana) we have a horse-faced man standing in coitus with a woman in the left corner, which on the right is seen as ascetic in standing copulation with a woman. These scenes cannot be supported from Vatsyayana's *Kamasutra*, which only mention "mating like the animals", and the animals do not mate both on two legs standing like men.

Inherent in such sculptures is the idea of symbolic (and not actual) copulation, as is the case with the Vedic, the belief that certain animals represent the divine virility (and generally, the sun). The monkey and the horse clearly figures in the Vedic rite. The horse-sacrifice was popular in practice and in legends. Writers and sculptors on Erotics were, obviously, influenced by this ritual-sex and added more animals for *vaicitrya* (variety) in the *citra-rata*, as they termed it. The theme of the Horse-mare divinity is the oldest in the Indian zoomorphism, paralleled only by that of Bull-cow. The Saranyu-Vivasvan myth is an example in this case, of which the later aspect is the Hayagriva-Visnu (horse-headed Visnu) form. In an interesting legend in the *Skanda* P. (VI. 81. 11; 84. 15-19), a Brahmana girl who (unknowingly) sleeps on the bed of Visnu is cursed by Laksmi, in jealousy, to be born mare-faced; but Visnu pacifies Laksmi and it is agreed that the mare-face will be only for one birth, and that in the next birth when she is born with mare-face she will be the sister of the Krsna-Avatara of Visnu. As she is born thus, Krsna and Balarama take her to Brahma, who restores her original form, and re-names her as Subhadra.

It will be pertinen to note, and appreciate, that Subhadra comes as a symbolic name in the Horse-sacrifice as the female-mate of the Horse, whom the queen or the ritual-woman is portrayed as substituting or impersonating.

The "Subhadra" at the SK. P. noted above is the fertility goddess. Thus, the equation is: Subhadra = Fertility = mare. This compares also with the mare -king copulation. We may also note that the worship of Subhadra is enjoining in the month of Magha, and on the 12th day, which comes at about the end of the year and is adjacent to the spring. It was also in the month of Phalguna (bright half) that the Horse-sacrifice was performed. Cases of animal-coitus, or mixed human-animal coitus in the sculpture, need not be referred to the *citra-rata* of the Kamasastra, where the *humans act as animals*, but to spring and fertility-rituals such as Mahavrata, where we have "copulation of creatures" (Ait, AR. V. 1.5 *bhutanam ca maithnunam*) where the word *bhutanam* does not restrict it to one particular type of creatures, but to mixed copulation or purely human or purely animal, the whole idea being of general fructification and fullness of coitus (cf. *prajananam*; and *mithunasya sarvatvaya*).

Pottery and Clay-work

In spite of the fact that for the preparation of Soma containers made of wood (called *kalasa* or *drona*) were used, we have references to the *kumbha* and the *kulala*, which indicate that clay was used for making utensils. For sacrificial purposes hand-made clay utensils were used. The *kumbha*, is mentioned as *kulalakrta* (*Maitrayani Sam.* I 8.3. : cf. Vaj. Sam. XXX. 7 *tapase kaulalam*). The *Rgveda* mention the *kumbha* though not the kulala, but their is no doubt that it was knwon (RV.I.116.7 "(The Asvins) sprinkled a hundred *kumbhas* of wine"; see also 117.6 etc.). The kumbha mentioned even later (AV. . 6.4 "The waters that have been fetched in the *kumbha*") The *Kumbha* seems to have been the usual container; for it is mentioned to be kept in the newly constructed dwelling (sala) in large numbers (AV. III. 12.7 "A hundred kumbhas of the drink priasrt (a kind of wine), along with the kalasas of curds have arrived to her"). The Brahmana-ritual mentons

postsherds of various size for the preparation of the sacrificial cake (purodasa). Though the potter's wheel is not mentioned directly, the *kumbhas* might have been shaped on the wheel. In the findings of the Indus valley, however, the use of the wheel is clear.

Prajapati

Many scholars of the Vedic lore will readily agree that the seers of the Rgvedic period while praising various natural phenomena as anthropomorphic deiteis, did not loose sight of the unity nature and the unity of the source of those natural powers though such unitary principle was not as tangible as its different manifestation. They had a faint glimpse, through the deity they praised, to the unitary principle, which made them, unconsciously, to extoll him as the sole and greatest deity and "the tendency towards extolling a god as the greatest and highest gradually brought-forth the conception of a Supreme Lord of all beings (Prajapati), not by a process of conscious generalisation, but as a necessary stage of development of the mind, able to imagine a deity as the repository of the highest moral and physical power, though its direct manifestation cannot be perceived. Thus the epithet prajapati or the lord of beings, which was originally an epithet for other deities, came to be reconised as a separate deities, the highest and the greatest."

Recording this culmination of monotheism, the Seer Prajapatya declared. "In the beginning rose Hiranyagrabha, born only Lord of all created beings. He fixed and holdeth up this earth and heaven. What god shall we our oblations? "Giver of vital breath of power and vigour, he whose commandments all the gods acknowledge: The Lord of death, whose shade is life immortal. "Who by his grandeour hath become Sole Ruler of all the moving world that breathes and slumbers. "What time the mighty waters came, containing the Universal germ, producing Agni." hence sprang the gods' one Spirit into being "He, in his might, surveyed the floods,containing producting force and generating worship. "He is the God of gods, and none beside Him. "He who brought forth the great and lucid waters. "Prajapati! thou only comprehendeth all these created things and none beside thee."

This one later hymn in the Rgveda is devoted to celebrate Prajapati

as theSupreme God. But this highest status was recognised and regularly maintained during the period of Yajurveda and Brahmana. In Upanisadic times, the emergence of the concept of Brahman—the all inclusive Absolute— made him to occupy a subordinate position.

The central theme of this paper is to establish that Prajapti originally was an anthropomorphic representation of "Manas' (the Mind) referred to in RV. 10.129.4, which was responsible for the transition of the 'asat' indistinct existence—into 'sat'—distinct existence, through the power of Tapas or fervour, imparting the process of natural evolution, portrayed in the cited hymn, the character of creation.

To prove that the 'manas' is the basis of Prajapati's personality, it is necessary to ascertain the context in which it is mentioned in the Rgveda. The most sublime hymn, wherein the term "Manas" occurs, is purely philosophical, free from mythologcal or sacrificial association,s and reveals a very deep intuitive insight into the state before creation, which was influenced the later philosophical thought in India. It reads:—

"Then was not non-existent or existent. There was no realm of air, no sky beyond it. What covered in, and where? and what gave shelter?

"Was water there, unfathomed depth of water?

"Death was not then, nor was there aught immortal. No sign was there, the day's and night's divider.

"That one thing breathless breathed by its own nature: apart from it was nothing whatsoever.

Darkness there was at first concealed in darkness this All was indiscriminated chaos. All that existed then was void and formless; by the great power of Warmth was born That Unit.

"Thereafter rose Desire in the beginning, Desire the primal seed and germ of Spirit (Mind). Sages who searched with their heart's thought discovered the existent's Kinship in the non-existent."

Quoting the first words of this hymn, the *Sataatha Brahmana*

comments:—

"Verily, in the beginning this (universe) was, as it were neither non-existent nor existent, in the beginning this (universe) indeed as it were existed and did not exist: there was when only that Mind. Wherefore it has been said by the Rsi (Rgveda: 10.129) "There was then neither the non-existent nor the Existent", for Mind was at it were, neither existent nor-nor-existent.

"This Mind when created, wished to become manifest—more substantial: it sought after a self(body). It practised austerity, it acquired consistency."

"This passage expressing the implication of the Rgvedic hymn, asserts that the causal state of the universe was indiscriminated. This unmanifest entity was the same as Mind, which was created and hence was not the starting point. it is the fervent will of the mind that brings forth the defied, tangible existence.

Identifying this indiscriminate spiritual entity with Prana an Prajapati, SAtapatha Brahmana further states:—

"Verily in the beginning, there was here the non-existent. As to this they say 'what was that non-existent?' The Rsis assuredly it is they that were the non-existent. As to this they say: 'Who were those Rsis?' The Rsis, dobtless were the vital airs (Pranas), inasmuch as before (the existence of) this universe, they desiring it wore themselves out (ris) with toil and austerity. Therefore, they are called Rsis. They said surely being thus we shall not be able to generate, iet us make the seven persons one Person. That one Person became Prajapati." At Sat. Br. 7. 4. 1. the golden form of Prajapati is said to be the Pranas.

Delineating the course of further creation, in the same chapter the sage states that this Person Prajapati desired "May I be more than one, May I be reproduced." He toiled and practised austerity. He ceated first of all the Brahman the triple science (three Vedas). It became to him a foundation. He created the waters out of Vak (speech) for speech belonged to him (Prajapati). The waters pervaded (ap) everything, therefore they are called "apah"—waters. He desired "May I be reproduced from these waters. He entered the water with tha triple

science. Thence arose an egg. He touched it "let it exist and multiply." From the empryo inside, was created the Agni. In similar way, i. e. desiring, toiling and practisisng austerity, he created the earth out of the foam of the waters. Then he created clay, mud, saline soil, sand, rock, gold, plants and trees: there with he clothed the earth. For further creation he entered into union with the earth, in the form of Agni. Thence an egg arose. From the embryo within, Vayu (the wind) was created. In similar manner the Sun, Moon and Stars were created, this gave rise to directions and quarters.

Having created these worlds, he desired "May I create such creatures as will be mine." By his mind he entered into union with speech and created eight vasus, whom he palced on the earth. In a similar fashion eleven Rudras were created and placed in the air, them twelve Adityas were created and were placed in the sky. The all-gods, who were created lateron, were placed in the quarters. It is further stated that Prajapati having created these worlds, was firmly established on the earth. For him these plants were ripened into food. He ate that food and becoame pregnant. From the upper vital airs, he created the gods, and from the lower vital airs the mortal creatures.

In whatever may he created thereafter, but indeed it was Prajapati who created everything here whatsoever exists. The idea that it is Prajapati who creates and is created continuously even now and for ever, is found in Yajurveda also.

A close security of the process of creation of Prajapati, narrated above, reveals that desire being his very soul, he goes on desiring and creating. Whenever, he feels exhausted after some creation, he makes himself fresh and ready for further creation, by the power of austerity. Austerity, thus, is the source of his unlimited strength for creation.

A remarkable feature in the process of his creation is that first of all he creates the three Vedas, i. e. Vak—the goddess of speech. She is stated to be only second to him. With the help of this Vak he creates water, earth, wind, fire, the heavenly bodies, the quarters, gods, demons, men, plants and animals and does not stop there.

Thus speech always remains in the middle of the mind and creation

e. g. "He uttered bhuh and created the earth", etc. This strikingly corresponds to the statements in the Bible and also to the concept of "Logos" in the Greek Philosophy.

This relationship of Prajapati with his own creation—(daughter)—speech—for further creation is hinted at in Rgveda. It gave rise to a myth that Prajapati became enamoured of his daughter Usas. She transformed herself into a gazelle, and he became the male deer. Rudra aimed his arrow at him and pierced him. It is referred to in the Brahmanas also.

At one place, Prajapati is stated to the created Death above mortal beings, as their consumer. Hence his one-half was mortal and the other half immortal. His five forms, viz. the hair on the face, the skin, the flesh, the bone and the marrow are mortal, whereas the mind, the voice, the vital air, the eye and the ear are immortal. Here he is identified with Agni.

At Sata. Br. 11-5-8 it is said that verily in the beginning that (universe) was Prajapati. He desired to reproduce himself. He practised austerities and created the three worlds, the earth, the middle region and the heaven, out of them further he created the fire, air and the Sun, from them he created the three Vedas, which generated *bhuh, bhuvah* and *svah.* At Saka. Br. 12.6.1 Prajapati is identified with Soma and Yajna and at 2. 4. 3. and 6. 2. 3 he is said to be the first sacrificer. At Sata. Br. 12.8.2. he is said to have created the sacrifice, and on performing the Sautramani sacriifice, to have regained his fulness and vigour. At Sata. Br. 14. 8. 4 Prajapati is identified with the heart (Hardayam), which is the Brahman and all this (Universe).

The employement of the word "kah"—"who?" in the refrain of the first nine Mantras of R. V. 10.121, later made it Prajapati's regular name. We find its mention in Maitr. Samhita: 3.12, Taitt. Sam. 1.7.5 and Sata. br. 11.5.4.

It is evident That Sata. Br developed the idea of Prajapati, which was in its nascent state in Yajurveda and Rgveda. Yajurveda's 23rd Adhyay refers to the Hiranyagarbha, i.e. Prajapati and identifies him with the horse of Asvamedha Sacrifice.

In Atharvaveda, Brahman, Viraj, Skambha Prana, Rohita (the Sun), Kama, Kala etc. are simply referred to as the cause of the universe, but neve developed. At Atharvaveda 8-9.10, Viraj is extolled as the creator even of the Brahman and of the universe and A.V.9.10.24 states that the Viraj is the speech, earth atmosphere, Prajapati and all gods.

Thus, the concept of Prajapati, starting in Rgveda as a psychological category, was rightly developed stage by stage mainly in the Sata. Br. and casually in Ait. Br. and its spiritual and consmogonical implications were fairly worked out, still it was invariably associated with sacrificial overtones during the Brahmana period e.g. the idea, that Prajpati is constituted of sixteen parts, referred to at uajurveda; 8.36, receives sacrificial interpretation at Sata. Br., but later it assumes psychological character in Chandogya Upanisad and Pra. Up. where these sixteen parts are said to be within the later concept of astral body consisting of sixteen parts, rests.

During the Upanisadic times, the concept of Prajapati again was seen in its proper perspective i.e. in its spiritual and psychological character. Brh Up. 1.4 states: "This (universe) was only Atman, who became corporeal and saw nothing apart from himself. he, then uttered "I am" (ahamasmi). "Aham", therefore, became his name. He was afraid, for a person, when as lone, fears. He reflected:—'there is nothing beside me, of what am I afraid?" Then his fear vanished. From what could be heard? for indeed, fear arises from the second. He did not feel delighted, for a person when along does not feel delighted. He desired for a second. He became as big as man and woman in embrace. He divided himself into two, then husband and wife came into being."

Here it can be clearly discerned that in the unity of the Self, in the beginning, the "aham" or ego emerges, together with the sense of non-ego in the front of it, for in the absence of the "other", there can be no ego. This duality is created in the non-dual Self by some inherent mystic power. The ego feels itself as a separate entity, as the "subject" set over against the "object", and consequently fear arises in him, which vanishes on his reflection over his own real nature, i.e. unity, for, indeed fear springs from the second. but alone he felt lack of joy and intensely felt the need of a second from whom he could derive

pleasure. As a result he was divided into a pair of husband and wife.

This analysis of "aham", from psychological pint of view reveals that fear and a sense of incompleteness are its inherent ingredients, and desire or will is the "raison detre" of its growth.

The "Manas" of the R.V. the "Aham" of the Brh. Up). is said to be create and hence is not the starting point of the universe, though it is its very basis. The universe and ego concomitants, and the one can not be conceived without the other. In fact subject-object relationship is the texture which makes the universe. But the starting point of the universe is the Absolute in which both of them are transcended and resolved. This supreme truth is expounded by prajapati himself to Indra at Cha. Up. 8. 7-14. Virochana the leader of asuras who also had gone to him with Indra for the purpose of receiving instruction about the "Atman", on knowing know the truth, because he could not transcend the body-idea and popagated the cult that the body is " Atman."

Thus Prajapati is essentially personification of Mind. It is Mind that desires and strives and brings about the objective universe, dividing itself as seer and seen. The ego and the universe both are essentially thoughts that arise out of the Absolute wherein their subjectivity and objectivity disappear as both are transcended and resolved.

Prayajas and Anuyajas

In the Soma sacrifices when Soma is brought to the sacrificial chamber the offering of reception takes place. It is called *atithyahavih* Ordinarily when a king or a respectable person (arhat) comes as a guest the house-holder in his honour kills an ox or cow which miscarries. When Soma is brought home, Agni is enkindled in his honour, which is equal to his being killed. Thus Agni is the Vicim of the gods (AB. 1.15). The Atithyahavih is the head of the sacrifice and Upasad offerings are the neck. They are performed on the same sacrificial equipments; for the head and neck are the same. it is to be noted that in giving the simile the author fancies the Yajna as a Purusa (man). The different rites establish the existence of the Yajnapurusa.

The Upasad offerings form the arrow of the gods. The arrow being

the most common weapon, its various components were vividly identified with the different deities. Thus the point of the arrow is Agni. Its socket is Soma. Its shaft is Visnu and feathers, Varuna. The gods discharged this arrow using the ghrta (Ghee) as a bow. With this bow the gods kept on piercing. Therefore the *ghrta* is oblation.

The author of the Brahmana considers that the sacrifice is a weapon like an arrow in the hands of the gods. It is to be discharged against the enemies, the Asuras.

The sacrifice is a weapon for the conquest of the worlds and the univrse. The gods conqured the three worlds and the four quarters by means of the Abhijit and Visvajit sacrifices respectively. They conqured first by means of the Abhijit and whatever was remaining clung on. They won it by means of the Visvajit. The sacrifice is expression of Agni and his forms. Thus Abhijit is Agni and Visvajit is Indra. Agni conquered all this universe and Indra conquered all this wholly (KB 24.1).

A sacrifice on the new moon and full mooon day is usual sacrifice. Twice a month at the beginning and in the middle of the month on these two days the sacrifices were performed. They sacrifices symbolised the killing of Vrtraby Indra. This killing of Vrtra is further considered to be the symbol of the pressing of Soma. Soma is crushed, so is Vrtra killed. The crushing of Soma is further represented by the waning and waxing of the moon. Thus Soma becomes the moon. The offerings are given to the Agni and Soma on this occasion. Agni and Soma were within Vrtra; therefore Indra could not hurl his bolt against him. They were tempted to come out of Vrtra, when the offerings were made to them (KB 3.6, 15.2). The AB (2.3) tells us that by means of Agni and Soma, Indra killed Vrtra. Then they asked him for the grant of a boon. Indra agreed to this. They chose a boon of an offering on the pressing day in the sacrifices of new and full moon.

Thus the Darsapurnamasa sacrifice is a sacrifice to Agni and Soma. The moon is Soma and Agni is the constant deity in the sacrifice. Some as the moon is the most prominent deity in this sacrifice. As Agni and Soma covered the entire month, they are probably called as with in Vrtrra. By crushing the Soma plant, Vrtra is uncovered i. e. killed.

(Vrtra is one who covers).

Agnihotra is offered twice every day. Darsapurnamasa sacrifices are offered half monthly. Now we turn to the yearly sacrifice. it is the Abhiplava of six days. These six days are:—*jyotis, go, ayas, go, ayus and jyotis*. The year is the revolving wheel of the gods. That is the immortality (amrtatva). The wheel of the time revolving year after year bringing about the endlessness of the time gives as an idea of constancy of the wheel of the time, i. e. year, seasons, months and days. This constant recurrence of the wheel of the gods is the immortality.

In this sacrifice there is proper food of six kinds, viz. wild animals, domesticated animals, plants, trees, that which grows in water and that which swims. The sacrificers offer twice to jyotis, and they obtain double portion of the proper food in the form of the wild and domesticated animals. They offer twice to go, and they secure plants and trees. They offer twice to get the life floating and swimming in the waters. Thus the sacrificers obtain six-fold proper food. By offering the six-fold offerings, the sacrificers mount on the wheel of the year, the chariot of the gods. Mounted on this, the gods and the sacrificers move round all worlds—the world of the gods, of the Pitrs, of the living, of Agni, without the waters, of Vayu established in the rta, of Indra the unconquerable, of Varuna, over the sky, of death, the highest in the sky, of the Brahman, the welkin the most real of the worlds, the vault. Thus the gods and the sacrificers move round the worlds of the Devas, Pitrs, Bhutas (living beings), Agni, Vayu, Indra, Varuna, Mrtyu and Brahman. The Abhiplava sacrifce enables the sacrificer to fly to the worlds of the gods and men and on the top of all these to the highest world of the Brahman. This last is the most real of the worlds and is the topmost (KB 20.1). Mounting on the wheel of the year the sacrificer can reach to the topmost world of the Brahman, as to the world of the other deities. This is the imortality (*amrtatva*). He passes over the death and becomes ageless.

It is to be noted that the performance of the sacrifice such as Abhiplava secures the immortality to the sacrificer. The sacrifice consists of the offerings of Soma, animals and cooked food to the various deities. The state of non-dying (*amrtatva*), becoming free from

the jaws of death is the immortality. It affords immense power to see all the world of the deities and of the Brahman. The idea of existence of the worlds of the deities round about this earth and of the gradation in the height of the worlds form the prominent aspect of the doctrine of sacrifice in the Brahmanas.

In these different worlds there dwell thirty-three deities who depend on the libations of Soma. These are the following: eight Vasus, eleven Rudras, twelve Adityas., Indra and Prajapati. Soma seers think that there thirtyh-three deities share the animal offerings in the sacrifice. Other teachers consider that Indra and Agni are the deities; for all deities are Indra and Agni. Some theologians maintain, however that the victim offered is for Agni and *purodasa* is for Indra. Ksusitaki's opinion is that the victim is for Agni only (KB 12.6).

In some sacrifices the offerings to Agni are made with the formula (mantra), "Oh Agni, enjoy the oblations". This formula has six syllables. The human body has six members and is six-fold. The mantra is thus the symbol of the body which is the residence of the self. When a sacrificer offers oblations with this mantra he sacrifices his self as it were with his self. He ransoms his self and becomes free from the debt. The mantra redeems his self from any debt and he becomes pure. This is the mantra of Avatsara Prasravana. The idea contained in this view is that by the recitation of the mantra, the sacrificer becomes free from debt and his self offers himself as the oblation (KB 13.3). This idea is similar to one found in the Bhagavadgita.

Priesthood

The priests occupied an important position both irr Rgvedic sacrifices and the Haoma Yasna. The word "Athravan" (Av.) and "Atharvan" (skt.) support their presence at both the places. In Rgveda we come across the evolution of priesthood so far as their number and names, their duties and their choice etc. is concerned; in Avestan scriptures we hardly find such details. Though Soma sacrifice of the Rgveda and the Haoma Yasna of Avesta are more or less the same pattern of ritual, with a little variation in details, still the number of priests referred to in the scriptures varies to a great extent. In *Rgveda*,

we find two sections of priests. in the vary opening verse of *Rgveda* we find Agni being called as Purohita and Hota. (*Agnim ile purohitam yajnasya devam rtvijam/ Hotaram ratnadhatamam//* RV. I. 1.1). Purohita, as we traditionally understand, indicated perhaps the family except that he came from a Brahmin priestly family attached to another family and that he was conversant with the domestic rites and peformances.

Moreover, in *Rgveda*, we do not find the Purohita being chosen, because three did not arise the question of his choice. On the contrary Hota was to be chosen for special occasions (*Hotaram tva urnimahe/* (Rv. X.21.; Hota Vrto-Rv.X.52.1) and he was to be the most worthy Hota (*ni no hota varenyah*? Rv. I. 26.2; *pratno Hota varenyah/*Rv.II.7.6) and this choice necessarily lay on the piest who was experienced and perfectly conversant with the special type of performances such as the soma sacrifice of Rgveda or what have been called in later times as Srauta sacrifices. The domestic rites were few, limited and perhaps finally established in the Aryan community and thus there was no scope for the develpment in the ritual and eventually for the development of the domestic priesthood. Purohita continue throughouts as Purohota only without any colleague or assistant. But the newly established soma sacrifice was evolving gradualy and was being enlarged from generation to generation. This required the growth in the number of priests too. And starting from Hota as the solitary ancient priest at Rgvedic sacrifice, we come across a stage in Rgveda itself where not less than twelve priests have been referred to in one place.

Out of these, seven priests have been clearly named in Rgveda (*tavagne hotram tava potram rtiviyam tava nestram tvam agnidratayatah/ tava prasastram tvam adhvariyasi brahma casi grahpatis ca no dame//*Rv. II. 1. 2; X. 91.100. Perhaps the number "seven" was equally favourite and auspicious with the Rgvedic idealogy as with number 'three". One has to be very careful while discussing about these priests and has to confine the discussion to Rgveda only. Because in later Brahmanic period, we find the number of priests at the soma sacrifice raised to sixteen. Some priests have been

newly added to the old priests have been altered or divided. For example, Udgata has not been included in the above list even though he is referred to once only in Rgveda. (Udgateva sakune sama gayasi/Rv. II. 43.2). The same is the case with gravagrabha (*Hotadhvaryurvaya agnimindho gravagrabha uta samsta suviprah*/...Rv. I. 162.5). Unneta, Acchavak, Subrahmanya etc. of the Brahmanic sacrifice are not noticed at all in Rgveda. The fixed number of priests as "seven" (*sapta hotrbhih*—Rv. III. 10.4; sapta hotrn—Rv. X.35.10, 61.1 etc. sapta jamayah-Rv. IX.10.7; 77.8) and their mention by names perhaps indicates that those were the "recognised" priests, sanctioned by usage; other priests are minor and optional. One more noteworthy fact is that, Purohita who must have been present at every auspicious ritual at his host's house is also not included in the list. He might be the eight non-recognised priest. In fact, Pota is referred to as eighth priest in one passage.

Properties, Law of

The Rv., gives us various terms for properties of different classes. 'Rayi is the most common word for wealth. Wealth is also heared of in the shape of heroes (vira), good sons ("rayim rasi viravantam"), horses ("pra vo rayim yuktasvam bharadhvam raya ese' vase. . .), camels, dogs and elephants (iv, 4, 1 "rajevamavan inhens.'), slaves and slave-girls (1,927; vi, 1, 5), *bipeds* and *quadrupeds* (*dvipacchatuspedasmakam. . .*). Besides we hear of wealth in terms of 'rekna' (yad-reknah), hiranya-abhi (V. 60.4), ratnadheyani, i. e. jewels and ornaments like necklaces and earrings (*chitrah and aujibhi-s-tanusu. . .virukmatah*).

Immovable property like fertile land (*urvara* and *Ksetra*), tanks, wells and houses, places (*dhruve sadasyuttame*), carts, chariots, boats and ships, referred to before and painted gift cars (*hiranyavarnam suvrtam suchakram*) are also frequently referred to in the Rgveda.

In the light of modern thinkers we may review the theory of property right. According to Miraglia "property is the greatest right.

the *plena potestas in re*". "It is a general power if not absolute power over objects and at least it comprehends the greatest number of rights including possession, acquition, enjoyment and disposition." We have already discussed the communal and individual ownership in the Rgveda. The RV draws our attention to family and village-ownership as well. (*Sahasradagramani-r-ma risan-Manuh.* . .and *daksinavan prathamo huta eti daksinavan-grammani-r-gram-eti.* . .). Collective or Communal ownership in the initial stage as evidenced by common pasture which the Rgvedic aryans cared for at their pastoral stage was subsequently followed by individual ownership of those things which they needed most for the sustenance of physical life. That is why they recognised ownership in all their moveable necessaries of life, as evidenced by the re ("*Suro va suram vanate sarirai-s-tanurueha tarusi yat-krnvaite/loke va gosu tanaye yad-apsu vi krandasi urvarasu vravaital/*") which refers to keen conmpetion for seed, offspring, waters, kine and cornalds between two opposite hosts.

We shoul remember in this connection how the vedic Rsis like Prajapati Paramesthin and the another of the Brh. Upa. conceived of evolution "from the simple through the complex to the unified harmony." Miraglia points out: "At first the human community was one in which the individual was only a part and instrument; then he developed concrete individuality, trying to free himself from society, and tends to reach a rational harmony between his particular determination and the social." Thus property became first collective then individual and last takes its place in society and State. The Vedic Aryans were initially pastoral and hence interested to common pasture land ("*para me yanti dhitayo gavo na gavyuti-r-anu icohantirurucha. ksasam*"). Gradually they become interested in agriculture and craved for possession of land. They spent their wealth and energy for egrarian development by better methods of agriculture, ploughing and fertilising land better methods of agriculture, ploughing and fertilising land for higher production. The possession is recognised as a mode of the right of one's ownership in the Vedic India. The Vedic Aryans, of course, recognised the right of transfer by sale, gift or otherwise. Gift (daksina) is highly enlogised in the Rv. (x. 107.5). The Vedic Rsi conceived of

Agni as the owner of all wealth from whom the worshippers received as a matter of gift. (*Purunyague purudha tvaya vasuni rajan-vasuta te asyam/puruni hi tve puruvara santyagne vasu vidhate rajni tve//*"). Thus acquision is at the root of the ownership of the property, clearly expressed in Gautam's Dharma-sutra which indicates different sources of the right of ownership, viz. inheritance, purchase, partition, seizure of unclaimed property and finding. ("*Svam i rktha- kraya- samvibhaga-pari-grahadhigamesu*"). He adds further that acceptance of presents, conquests and gains by trade or labour are the channels of ownership in cases of brahmanas, ksattriyas and vaisyas or sudras respectively. (*Brahmanasyadhikam lavdham ksattriyasya vijitam nirvistam vaisya-sudrayoh*). 'sva' means property', what belongs to a person and 'svami' means the owner. It may be noted here that the original methods of acquision are 'appropriation', 'accession', confusion' and 'prescription' and the secondary ones are rktha, kraya etc. as noted above. In the *Rgvedic* period the community or tribal people as a whole become the owner of whether they had acquired and next the father of a patriorchal society might have become the owner. The ownership went thus to an individual only as head of a thing as being the owner of individual property, as evidenced by (de rc). Which extract that Kaksivan gave over so his father whatever he had received as gifts from Savanaya, the father, however, could given any of his sons property during his lifetime.

The law relating to land-tenure in the Vedic age is difficult to determine. The RV refers repeatedly to agriculture)krsi) and ploughing or ploughlands. The authors of the Vedic Index opine that "The cultivation of the soil was no doubt known to the Indians before they. separated from the Iranians, as in indicated by the identity of the expressions *yavam krs* and *sasya* in the Rgveda with *yao karesh* and haya in the Avesta, referring to the ploughing in of the seed and to the grain which resulted. But it is not without significance that the expressions for ploughing occur mainly in the first and tenth books of the Rgveda and only rarely in the socalled 'family' books (ii-vii). In the Atharvaveda Prthi Vainya is credited with the origination of ploughing and even in the Rgveda the Asvins are spoken of as

concerned with the sowning of gain by means of the plough. "In the later Samhitas and the Brahmanas ploughing is repeatedly referred to." The economic importance of the plough land, called nrvara cr ksetra was recognised even in the Rgvedic society, as referred to above. The rc mentions intensive cultivation by means of irrigation. The measurement of the fields in the rc (1.110.5) and the reference of Apata to her father's field as a personal possession lead us to infer that land became an individual property even from the period of the Rgveda. "There is no trace in Vedic literature of communal property in the sense of ownership by a community of any sort, nor is there mention of communal cultivation." The Chand. Upa. refers clearly to fields and houses (ayatanani) as individual property. In the SB the gift of land to the preists as fee was condemned and hence land was not even then considered as a property to be parted with. There is little evidence to prove that the king was by the Vedic period regarded as Land-owner. The SB mentions the right of the Ksatriya with the consent of the clan to apportion land. Property or wealth in connection with 'yoga' (*i.e.*, 'apraptasya prapane' = gain of something not yet received) and 'Ksema' (i. e., prapatasya rekksane = protection of what is gained) is also referred to in the rc ("pahi ksema uta yoge"), addressed to Vastopati. A large number of intermediate owners from the soverign (sarva bhauma) upto the Vaisya, the actual tiller of the soil are also recognised in the Vedas. Ownership of kingdoms and villages is prayed for in the TS. The post of gramani' at the disposal of the king was not possibly hereditory at the initial stage and he had some rights over certain properties. The Mimamsa Sutra shows that the overlord has no higher right than to recover revenue. The TS mentions one of the 'ratnins' as a collector of revenue.

The Vedic literature refers to different modes of acquisition of properties: (i) deksina, (ii) gain in war (Rv. X.107, 7-11), (iii) presents at marriage, (iv) purchase, (v) inheritance, (vi) labour (vii) gambling and (viii) races (AB.ii,25). Treasurer-troves (nidhi) are mentioned in the Rgveda (biranyasyeva kalasam).

The rc (sanat-ksetram sakhibhih) refers to the division of land into

well-defined plots even in the Rgvedic age. Elsewhere (*ksattram-iva vi mamu-e-tejanena etam param-rbhavo jehamanam*) we find that lands were measured and divided into plots and given to families for cultivation. Perhaps the ksattriyas who had acquired land had mastery over it and their chief could give plots of land with the consent of his clansmen. Ksattriya was looked upon as the ultimate owner of the land, as in the AB. *Brahmano rajayo vaisyo niksipyamanah yatriyam devayajanam yaochati*) and he could remove a vaisya without cause from his land. The SB confirms this view: "Yama hath given the settlement on earth to this sacrificer. . .the Fathers have prepared this place for him, the Yama is the Ksattra (nobility or rulling power), and the Fathers (deceased ancestors) are the clansmen and to whomsover the chief (Ksattriya), with the approval of the clan, grants a settlement, that settlement is properly given and in like manner does Yama, the rulling power, with the consent of the Fathers, the clan, now grant to this (sacrificier) a settlement on this earth.

The position of the king with regard to land was still by the period of the Brahmanas not clear. According to Hopkins gift of land to a priest was most probably the first indication of land transaction, but gift of land even as daksina was not approved. From the epithets 'anaysya valakrt' (tributary to another)', anaysyadyah' (to be lived on by another) and 'ayatha-kama-jeyuah'' (to be oppressed at will), used with reference to Vaisyas in the AB we hear of the relation of the king with his people and there is little doubt that "the people were greatly at the memory of the nobles''. Some think that the king was the land-owner and the vaisyas or cultivators tilled land with license from him, others, however, take it as a mere sign of some sort of political power of the king with no authority of land-ownership. The story of the SB, referred to above shows some sort of communal control over landed property. No outsider could be allowed to be settled even by the king without the approval of the community. To speak in a nutshell, the Vedic literature is very obscure as regards the ownership of land and even the laws of inheritance in the Dharmasutras are indistinct on the question of landed property. Even Gautama says that land can not be sold and his teachings 'nidhyabhigamo rajadhanam brahmanasya

bhirupasyabrahmana' phakhyata sastham labhetetyeke' and 'pasu-bhumi-strinum-anatibhoga' mean only the present occupation of land without any sense of ownership.

However, Buhler translates the above passage "pasu-bhumi—" as "animals, land and females are not lost to the owner by another's possession". Haradatta comments that "no long possession of animals and the rest is necessary in order to acquire the rights of ownership over them."

R

Rainfall Process

That the heat of the sun lifts the water on earth to the atomosphere, which after sometime comes down as rain was recognised by the *Rsis* at a very early stage. They conceived the rainfall process as a *yajna*, taking place in the middle region (*antariksa*) and the rain drops were supposed to impregnate the earth as a result of which life comes upon earth. The rain God *Parjanya* (rain bearing cloud), who is closely linked with Indra in his main function of producing rain is described as a bull, who roars and impregnates the plants by depositing his *virya* (semen).

One of the important aspects of rainfall which struck the Vedic seers was its occurrence during a restricted period of about two months in the same part of the year every time. To explain this seasonal occurrence, they imagined that the sun's rays absorb the water from below and a certain period is required for the rays to get fully charged with water, at the end of which they deliver the rains to the earth. This period is mentioned as about half a year or six months. The reason for the choice of six months .is not immediately obvious. However, the second rkgives some clue. The second rk goes into the source of this water. The Aryans living in extreme north-west India and quite familiar with the land mass located in the north were also aware that on the southern side there was a vast oceanic region providing ample scope for absorption of water by sun's rays whenever he moves to the south. They always imagined a replica on earth of what they conceived in space. She northern side corresponds to heaven (*bhuma svarga*) and the southern side the earth. They imagined agni in the rta form to be located

in the south and always moving towards north. On the analogy of snow present in the northern latitude, they imagined soma to be present in the north, and always moving to the south. This is exactly what is staking place in the vertical direction, that is *soma* coming down and agni moving up. There is a constant confrontation between the two and the seasons are produced as a result of either of the two asserting over the other. The dark path that is referred to here is the southward position of the sun. The *rtasadana* is the abode of rta, that is Himalayas, near which the sun attains his northward position. That is the position whence the sun turns back his rays and retraces his path. With this background, if we examine the second rk, it probably suggests that warm humid air moving northwards gets deflected near the foot of the Himalayas and pours down as rain and drenches the earth. The tird rk is fairly easy to understand since it only stresses that the heat produced on the earth due to the sun's radiation is responsible for lifting the water from the earth and storing it in the form of water vapour in the atmosphere (diva should really mean atmosphere and not heaven). The same comes down later rain and drenches the earth.

The above model of the rainfall process was further improved during the *Yajurveda* period. The description of the *kariristi* in the *Taittiriya Samhita* of the *Yajurveda* contains some interesting information. We quote below the relevant portions as translate by A. B. Keith, with our modifications.

1. Thou art connected with the maruts, thou art the force of maruts; 'cleave the stream of the waters.

2 Hail (svaha) Jinvaravrt, rain produced by east wind;

Hail Ugraravrt, rain raining with winds;

Hail Bhaumaravrt, rain, thundering raining;

Hail Tvesaravrt, rain thundering without lighting, lightening, raining;

Hail Purtiravrt, rain, raining overnight;

Hail Srutaravrt rain, famed as raining much;

Hail Vsiradavrt, rain, raining while the sun shines

Hail Bhuparavrt', rain, thundering, lightening, raining;

3. 'O Vasvya gods, Agni, Soma, surya; O Sarmanya Gods, Mitra, Varuna' Aryaman; O Sapiti Gods, Apam napct, Asuheman;

Give the water, cleave the holder of the waters; from the sky, from parjanya, from the atmosphere, from the earth, then do ye help us with rain'.

4. 'Thou art connected with the Maruts, thou art the force of the *maruts*' (with these words) he puts on a black garment with a black fringe; that is the hue of rain; verily becoming of like hue he causes parjanya to rain. 'Stay, O Maruts the speeding falcon (with these words) he pushes back the west wind; verily he produces the east wind to win the rains. he makes offering to the names of the wind; the wind rules the rain; verily he has recourse to the wind with its own share; verily it makes parjanya krain for him. Eight offerrings he makes, the quarters are four, the intermediate quarters are four; verily from the quarters he makes the rain to move. He unites (them) on a black antelope skin; verily the makes offering; he units within the vedi for accomplishment. When the yatis were being eaten, their heads fell away; the became *kharjuras*; their sap rose up wards, they became *hariras*; the *kartras* are connected with some; the offering connected with soma makes rain to move from the sky; in that there are *kariras* (in the sacrifice); by means of an offering which is connected with sama he wins the rain from the sky. With honey, he unites (them); honey is the sap of the waters and the plants; vily it rains from the waters and the plants.'

5. '*Agni* causes the rain to arise, the Maruts lead it out when produced; when yonder the sun turns back with his rays, then he rains; becoming a hider of his abode as it were, he rains; these deities are the lords of rain; then he has recourse to with their own share; they make *parjanya* rain for him, even

if he is not minded to rain yet he rains.'

6. 'Flood the earth' (with these words) he offers varsava plants. This is plants is that which wins rain and thereby he causes rain to fall.

It is seen from the above passages that the Aryans had categorised the rainfall of their region into eight types, *Jinvaravrt*, etc. The recognition of the appearance of the moist easterlies bringing the monsoon and the simultaneous disappearance of the westerlies is quite evident. The absorption of moisture from the oceans and the movement of moist winds northwards to give rain in their region at the time of the sun retracing his path after reaching the extreme northern position were also recognised by them. However, the most interesting thing in these passages is the elaboration of the role of soma in rainfall. The soma that comes down aids the fall of rain from the clouds. During the *kariristi*, *karira* fruits are offered in the fire which probably produce dense smoke which goes up and mixes with the clouds above. it was the belief of the Aryans that this smoke having the property of *sama* wins the rains from the clouds. In other words, some sort of seeding of the clouds from ground is capable of producing rains because in nature, according to them, the soma particles from above feed the clouds and extract the rain (cyavayati). The soma feed from above produce lightening in the atmosphere which is referred to as *Indra drinking soma*.

Rastra

At the very outset we have discussed the gradual evolution of the State through different stages of tribal organisation. It has already been pointed out that the Indo-Aryans had to organise themselves, first to conquer the indigenous people Dasas or Dasyus, in a way differentiated from their original tribal stage. Under pressure of conquest the tribal people had to undergo the process of distintergration and combination and in course of time they had to change their mode of nomadic life for settling in some territories and to take to agricultre and industry. Their attachement to land led to the formation of grama which has been treated before. Their sentiment of love for the territory where they built

their huts and started a new life of agriculture or industries roused a spirit of political consciousness. Thus arose the first State called rastra in the Rv. "*Mama dvita rastram Ksattriyasya*. . .and "*yuvo rastram Vrhadinvati dyauh*" etc.). At the initial stage the Sapta-sindhu region had a large number of small States or rastras (cf. Muir, Sans. Texts Series). Though the rastra was called after a particular tribe, yet it might not have contained the people of a particular tribe. H.N. Sinha observes rightly: "But the rise of the rastra, as a political and territorial organisation, on the ruins of distinegrating tribal organisation, was due to the emergence of the Grama or village, as its integral part. Just as it is difficult to ascertain whether a rastra did or did not contain a homogenous Jana or tribe, so it is difficult to assert whether a Grama "contained the whole of the Vis, or a part of Vis or parts of several Visas."

The 'Grama' is referred to in the Rv. (*Agne. . .asi gramesvavita* and "*yasyasvasah pradisi yasya gavo yasya grama. . .*"). Sayana has explained it as the dwelling-place of the people yasya gavo yasya grama. . ."). Sayana has explained it as the dwelling-place of the people (jananivasa-sthanesu). It should be noted that here 'grama' means the dwelling place of the people in general, without any specific reference to any clan or visa. So it may not be unlikely that grama might have originally contained people of various clans and of different pursuits of life. Even one could take to various occupations as evidenced by the rc ("*viprah as uchyate bhisag-raksoha mi vachatanha*") which means that a learned Brahmana is called a physician, destroyer of diseases. The term 'grama' has been used in the sense of a company of troops in Rv. ("*sa gramebhih samita*—"*gramebhih Marut-sanghaih*") and in Rc ". . .Bharatah. . .gavyan-gramah. . .", 'Bharatanam sanghah' according to Sayana). The village supplied compnies of troops and so was called 'grama' and their chief was known as *gramani*. We have already discussed the role of the 'grama' and the 'gramani' in the political life of ancient India in the Vedic period. Their corporate life will be focussed subsequently in our discussion of Sabha, Samiti etc. Since villages were combined together and the people (Visas and janas) also felt the necessity of being united together for common interests, there arose a Stage or rastra, the highest political organisation in the

country.

Thus from the above survey it is clear to us that the family in the process of evolution grew into clan, the clan expanded into the tribe or in the long run, the tribe was absorbed in the State or Rastra. The Head of the family could have become the chief of a clan, then the leader of a tribe and ultimately the ruler of a State. In our discussion on kingship in the next section, we shall find how the pressing military need hastened the rise of the first traces of State. As in the Bible (Book of Samuel), we find that the Hebrews made Saul as their first king of Israel when they realised that their league (Israelite amphyctyony) was no match for the Philistines, so in the Vedas we can trace the emergence of State or the institution of kingship as a natural response to hostile pressure. George Thomson's idea about the formation of State may be quoted here: "The growth of private ownership derived a powerful impetus from the domestication of cattle. Game is perishable and land is immovable, but wealth in the form of cattle is durable and is easy to steal or to exchange. Being essentially nomadic, pastoral tribes are quick to increase their wealth by cattle, raids and war; and since warfare, which had grown out of hunting, was waged by men it reinforced the tendency already inherent in pastoral society, for wealth to accumulate in their hands...But warfare requires unity of leadership and consequently these tribes develop a type of kingship not magical but military.

In reward for their successful leadership the king receives the lion's share of spoils, and the wealth thus amassed promotes social inequalities which shake the whole fabric of tribal society, beginning at the top". Aechyhes and Athens, London, (1950). This argument of G. Thomson may be applied in the case of the emergence of Vedic States. The Vedic Aryans, while fighting with the pre-Aryan peoples, realised the utility of the State organisation. We must remember also the fact that besides military necessity, other factor like class-division and property rights were equally responsible for the emergence of Vedic rastras. The king ruled over one or sometimes over more rastras. His duties in times of war were to so much insisted upon that he might have been originally a heroic chieftain. The Vedic rastra was not a well-defined political term and so it can not be taken to be a 'State'

precisely in the modern sense of the term.

The Aitareya Brahmana spreads over eight books, each containing five chapters or lectures and sub-divided into an equal number of section (Khandas) amounting in the whole to 285. it is principally in matrical form, with howeve large portions in prose.

The Kaushitaki Brahmana contains two dialogues of some interest, one in which Indra instructs Pratardana in theology (an extract from which will be found below) and another in which Ajatasatru, King of Benares, communicates divine knowledge to a priest called Balakai. By many this Brahmana is, as a whole, regarded and treated as an Upanishad.

The two Brahmanas of the Rig-Veda treat essentially of the same matter, but not unfrequently take opposite sides; and while both deal largely of Soma or Homa sacrifices, the former almost confines itself to thee. They are identified with sacrifices in which the fermented juice of the Soma or Moon plant is used in worshipping the god Soma, now accepted by scholars as none other than the Moon, of which the plant was the earthly incarnation.

Hindus give the following story in explanation of the name Aitareya. It is related by Sayana in his introduction to the Brahmana. An ancient Rishi had among his many wives one who was called itara. She had a son Mahidasa Aitareya by name. The Rishi preferred the sons of his other wives to Mahidasa, and went even so far as to insult him once by placing all his other children in his lap to his exclusion. His mother, grieved at this ill-treatment of her sons, prayed to her family goddess, who appeared in her celestial form in the midst of the assembly, placed Mahidasa on a throne, and gave him, as a token of honour for his surpassing all other children in learning, a boon which had the appearance of a Brahmana. The boon having been received a Brahmana, consisting of 40 sections, came forth through the mind of Mahidasa, and its Aranyaka was revealed in the shape of the vow of an hermit. Hence, after Mahidasa Aitareya, the Brahmana and its Aranyakas are called Aitareya. According to Brahmanical ideas, vows, curses and blessings can assume visible forms as stated in the story.

Notwitstanding the amount of matterr which the Aitareya contains, and the number of sacrifices, rites and ceremonies of which it treats, it does not profess to be in any sense complet, howeve exhausting it may be to the reader. It refers directly or indirectly to sacrifices of which it gives no account; and rites, such as given in the Hotri priest handbooks, are simply passed over unnoticed. As an example take the ceremony of choosing the sacrificial priests with which the hand-books begin, comencing with the announcement to the Hotri priest, "the will be a Soma sacrifice of such and such a one; you are respectfuly requested to act as Hotar at it;" the priest's question, "What is the reward for the priests?" and the reply, "One hundred and twelve cows." The rite ends with the two formulae. "I...of such and such a gotra will bring the...sacrifice...for which ten things (cow and so on) are required, and for which as fee one hundred and twelve cows must be given. At this sacrifice be thou my Hotar.' The priest accepts the appointment in the formula. 'May the great thing thou hast spoken of to me, the splendour thou spokest of, the way of performance thou spokes or, the enjoyment thou spokest of; may all that thou spokest of, the way of performance thou spokest of come to me; may it enter me; may I have enjoyment through it. Agni is thy divine Hotar. He is the divine Hotar. I am thy human Hotar."

Such was the universal formula used.

The model of all the one-day Soma sacrifices is the Agnistoma, it self the holiest rite in the whole Brahmanical sevice. All other Soma sacrifices are modifications of it. Hence the first thirteen chapters of the Aitareya, treat of it. Itself lasts generally for five days, each of wihch has it own ceremonies duly described. Those of the first four days are merely introductory, yet every detail is absolutely necessary to the efficacy of the sacrifice.

In the various ceremonies of princely inauguration described in the Aitareya, the principal part consists in the sprinkling of holy water over the head of the king, remanding one of the anointing of the Jewish kings, as also of their baptisms. To qualify the newly made king to partake of the Soma, he had to be made a Brahman for the occasion. But no sooner was the ceremony finished than he had to resign his

brahmanhood and to be unbrahmanised. Such was the high dignity of the Brahman even in these Vedic times, a thousand years before the foundation of the see of St. peter at Rome. He is now fallen, under Muhammadan and Christian rule on evil days. Below, we quote from the brahmana words indicative of the promises made to kings for thus submitting to brahman priestcraft.

In the kaushitaki Brahmana there is a passage implying a special prominence given to a Hindu deity who came afterwards to be known as Sva. He is called Isana and Mahadeva. The passage may be an interpolation, as Siva is not one of the Vedic gods. There are other circumstances which render it probable that the whole of this Brahmana is less ancient than the Aitareya Brahmana.

"If," remarks Max Muller, "we compare the Brahmanas of the Aitareyins and the Kaushitakins, we find their wording, even when they treat of the same matters, very different. The order in which the sacrifices are described is not always the same, nor are the ceremonial rules always identical. Illustrations and legends are interspersed in the Brahmana of the Kaushitakins of which no trace can be found in the Brahmana of the Aitareykins. And yet with all these differences the literal coincidence of whole chapters, the frequent occurrence of the same sentences, the same comparisons and illustrations, render it impossible to ascribe to each a perfectly independent origin," p. 191.

Both contain a large number of myths and legends of much interest, independent of the purpose for which they are introduced. One of the most interesting in Vedic literature is the legend of Sunahsepha, found in the second part of the Aitareya Brahmana, given as an explanation of a hymn in the Rig-Veda Sanhita. There is a good deal of parallelism between it and the story of Abraham offering up Issac. Some of these legends, including that of Sunhsepha, quoted at length by Prof. Max Mullar in his history pp. 408-419, are much older traditions than the text in which they are embedded. They are of special value in the study of comparative religion and comparative lauguage.

This Brahmana is also known under the name Sakhayana Brahmana, just as the older Aitareya is spoken of as the Svalayana Brahmana. The arrangement of the Kaushitaki, as stated above, differs

considerably from that of the Aitareya Brahmana. For example, the sacrifice called Dikshaniya Ishti, which comes first in the Aitareya, occupies the 7th Chapter in the Kaushitaki. While there are sacrifices thus common to both, there are others which are found in the one, but not in the other. Stil it is very apparent that they had a common origin. It is also worthy of notice that they appeal continually to earlier authorities, not to speak of the Sanhita to which reference is so often made. In the Kaushitaki-Brahmana, "the conflicting opinions of ancient sages are so well confronted, and their respective merits so closely discussed, that, "as Prof. Max Muller remarks (His. p. 428), "we sometimes imagine ourselves reading the dogmatic philosophy of Jaimini." The older of the two Brahmanas consists of 40, the latter of 30 chapters or Adhyayas; hence, according to Panini, they should be called—"*trainsani and chatvarinsani brahmanani.*" One of the stories common to both may be here referred to as of some interest—"Kavasha Ailusha is the author of several hymns in the 10th Book of the Rig Veda. Yet this same Kavasha was expelled from the sacrifice as an impostor and as the son of a slave (*dasyah putra*), and he was readmitted, only because the gods had shown him special favour. . .In the Mahabharata he is called a Nishada." (M. M's His. p.59.).

The following story from the Kaushitaki, declaring how to deal with a mistake, is not given in the Aitareya: "King Pratardana sat down in the presence of the Rishis of Nimisha and asked the question—'If the Sadasya should make known a past blunder, how would you be free from sin?' The priests were silent. Their Brahman said—'I do not know this, Alas! Let us ask the teacher of our fathers, the elder Jfukarnya.' he asked him—'How the blunder could become not a blunder by saying the passage again, or by an offering?' Jatukarnya said—'The passage must be said again. The Brahmana asked him again—'Should he say again the Shastra. . .or whatever else it may be, from beginning to end?" Jatukarnya said—'As far as the blunder extends, so far let him say it again, whether a verse, a half-verse, a foot, a word or a letter.' Then said Kaushitaki: 'Let him not say the passage again, nor let him perform a penance offering." It is not a 'blunder', so said Kaushitaki; 'for whatever blunder the Hotris commit at the sacrifice without being

aware of it, all that Agni the divine Hotri, make whole; and this is confined by a verse from the Rig-Veda.' (Kaush. -Br. vi. 11). See M. M's His . p. 407.

The Aitareya-Brahmana ends with a most remarkable spell, the use of which properly would lead to the total ruin and destruction of one's enemy. As the Astronomy of it is somewhat peculiar, we will indulge in a few short extracts from it. It is called a "spell to be spoken and applied by a king to kill his enemies." "All enemies and foes of him who knows this ceremony die round about him. Round him five deities are dying, viz., Lightning, rain, moon, sun, fire. The rain when fallen is absorbed by the moon which disappears; the moon at the time of the new is absorbed by the sun which disappears, & c. . .Out of fire the sun is born. . .From the sun the moon is born. . .From the moon the rain is born...From rain lightning is born...In this way he puts his enemy down even should he wear a stone helmet (i. e. is well armed.)".

Rinadana (Recovery of Debts)

It is another little of law. The idea of liability to clear off the debts grew up in the minds of ancient Indians as early as the Rv., as evidenced by the rc ("*yatha kalam yatha sapham yatha rnam samnayamassi/eva dussvapnayam sarvamaptye sam nayamasyanehaso va utayah su-utayo va utayah//*") where there is the prayer; "Let us drive away the evil effects of bad dreams as we pay off debts." Elsewhere ("*Rnava vibhyad-dhanam icchamano' nyesam- astam-upanaktam-eti*") the gambler is noted as fearing for his gambling-debt and approaching others' houses at night, desiring wealth. Thus we find that the debtor was afraid of being confined by his creditor in the Rgvedic age. The money-lenders extracted double the amount what they had lent, as proved by the rc (*Indra visvan vekanata ahardrsa uta kratva pani-r-abhi*) which describes Indra as striking all 'Pani-s who make representation of taking doubt with his power. The AB (*Rnam-asmin samnayatyamrtvam cha gacchati. Pita putrasya jatasya pasyecchij-jivato mukham*) states that the father transfer all his debts to his son, born and alive and then wins immortality. The Rv. refers to adityas as being truthful and paying off all the debts, used in a

metaphorical sense, i. e., all the dues payable to his worshippers for their prayers. (*"rtavana- s-chayamana rnani"*).

The terms 'rna' is used so frequently in the RV. That we may 'accept its existence as a normal condition in those days. The rc (x. 34.10) noted above, seems rather "to refer to the binding and taking away as a slavel", according to the authors of the Vedic Index though pischel explains it as the binding of a debtor for non-payment. The rc (*"na janimo nayata vaddham-etam*) is a clear evidence to the fact that debtors were bound by their creditors and taken, obviously as their slaves or at least as a measure of putting pressure on them or their friends or relatives to pay off the debt. The AB. (*"anrno bhavami"*) is a prayer to Agni for being free from all debts, not yet paid up (*apamityam-spatittam*), for Agni knows "how to unfasten all fetters." (*pasam vichrtam vetha sarvan*). The people were equally anxious to pay off all debts borrowed, while living and to become guiltless, here and here after (verses 5 and 6). Another verse of AB refers to a debt contracted without intention of payment. (*Adasyannagna uta samgrnami*). The AV. mentions a post (drupada) to which a guilty person (probably a debtor) was bound as a punishment, though or course, Whitney interprets this verse as referring only to sin. Debts are said to "have gathered" like kings and the Rsi prays for transfer of all the evil dream to the foeman. (AV., xix, 57.2). The Rv. or the AV mentions 'kala' (1/16th) and the entire debt to be paid (*yatha kalam yabha 'sapham yatha rnam samnayamasi*). Whitney suggests that kala and sapha meaning 1/16th and 1/8th respectively is possibly the interest.

But it is quite uncertain, as noted in the Vedic Index, "whether interest or instalment of the principal is meant." The Kausikasutra, regards, three hymns of the AV. as accompanying the satisfaction of a debt after the death of a creditor by payment to his son or other wise. The Rgveda (ma bhartu-r-Agne anrjo-r-rnam ve-rma) hints at the celearance of the debt of the debtor by his brother. Zimmer thinks that the debt was paid in presence of witnesses and in case of any dispute the witnesses were appealed to. But the learned authors of the Vedic Index have rightly commented that "this conclusion is, however very uncertain, resting solely on a vogue verse in the AV. Brahmanaspati is

spoken of as 'one who recovers a debt (*rnam-adadh*) in the AV. In another rc (*"dirghathiyo raksamana asyryam-rtavanaschayamana rnani"*) the Adityas are described as the observes of rta and collectors of debts. The rc (II. 28.9 *"paraarna sabi-r-adha matkrtani"*) is a prayer for clearance of all debts, incurred by ancestors and by the person concerned.

The SB mentions 'usurers' coming to the kingdom of Asita Dhanva whose people we the Asuras and it associates the black art (magic trick) with them. The term 'Vekanata' is found in the Rv., noted above (viii. 66.10) in the sense of a usurer. Sayana explains this word as "anena kusdino vrddhijivina vardhusika uchyante", i. e., one lives on interest on money lent and he takes 've' in the sense of two and he says that the interest was double the principal amount. Yaska also explains the word 'Vekanata' as usurers taking twice the amount lent. (*"Vekanatah khalu kusidinah bhavanti dvigunakarinah va dviguna-dayinah va dvigunam kamayante iti va"*). If Yaska's interpretation is taken, the above rc (viii, 66.10) shows that money lenders used to receive double the amount thy had lent. Of course, the period of time, for which this interest was charged, is not mentioned in this rc. However, heavy interest was not the usual practice, as we find in this rc that Indra strikes by his power all panis and Vekanata who charge so. The TS (*Agni-r-Vava Yama iyam Yami kusidam-va etad-yamasya Yajamana adatte. . .Vat kusidam-apratitam mayi yena yamasya valina charami, . . . Agne anrno bhavami*) has been translated by Keith thus: That loan which I have not yet paid back, the tribute that I still owe to Yams, here do I make requital for it; here, O Agni, may I be freed from the debt." Jolly has rightly taken the term 'kusida' of this passage of the TS in the sense of 'loan'. Elsewhere the TS (*Jayamano yai brahmana-s-tribhir-rnaba jayate brahmacharyena Rsibhyo yajnena Devebhyah prajaya pitrabhya esa va anrno yah plutriyayva brahmachari Vasi.*") states that "a brahmana on birth is born with a threefold debt, of pupilship to the ?Rsism of sacrifice to the gods, of offspring too the Pitrs. He is freed from his debt who has a son, is a sacrificer and who has lived as a pupil: this (debt) he performs (avadayate) by these cuttings-off (avadanaih).

There is little doubt that debtors had a very cruel fate even in the

Rgvedic age and it is not unlikely that the reason lies in the origin of debt in crimes. Dr. Pal's suggestion that "originally varideya was the debt and hence, if the debtor could not buy off the spear, he must bear it", is justified. Most probably the debtor to pay off the person whom he has offended, i. e., whose son he has killed was forced to borrow money from another. Similary, one who incurred debt at dicing was another example of the contractual debt, which aroused little sympathy for the debtors. The exact payment of debts—the Vedic Aryans had to take to cruel measures on such debtors.

The rc, mentioned before is an instence of pledge (*adhi*) where the image of Indra has been noted as an object of pledge. Pledge was in the Vedic age usufructuroy or without use.

Gautama gives us first to all jurists, laws of debts, though in a concise form: "The legal interest for money lent (is at the reate of) five masas a month for twenty (karsapanas). Some (declare, that this rate should not be paid) longer than a year. If (the loan) remains out-standing for a long time, the principal may be doubled (after which interest ceases(." This last rule is now known as "damdupat". He provides also for the debt which is secured by a pledge that is used by the creditor that the usufruct is the interest and nothing more is payable. He also enjoins that where money is tendered by the debtor but not accepted, interest stops. he mensions five kinds of interest: Compound (chakravrdhih), periodical (kala-vrdhih), stipulated (karita), corporal (kayika personal service) and daily interest and the usefruct of a pledge.

He lays down also special rates of interest in cases of loans of products of animals, wool and products of field and beasts of burden, upto five times the value of the loan. Elsewhere he enjoins that debts of a person must be paid by his heirs but not in cases of those due by a surety, a commercial debt, a sulka (customs duty), and those incurred for spirituous liquor or in gamaling or a find (payable by his sons). He adds that "an (open) deposit, a sealed deposit, an object lent for use, an object' bought (but not paid, and a pledge, being lost without the fault of the holder (shall not involve) any balmeless person. Haradatta comments that in case the bailee was guilty of no negligence and took the same care of the deposits etc. as of his own property. neither he nor

his heirs need may good the value of those which were lost or destroyed." Apastamba refers to a usurer (Vardhusika) whose food must not be eaten; and elsewhere he mentions penance for one who leads money at interest. Vasistha (Baudh. D. S.) quotes two verses condemining a usurer who taking cheap grains leads it on condition of receiving a quantity of grain of high price. Like Gautama (Xii.26) Bodhayana D. S. sanctions 1/30th part of the principal lent, so that the principal is doubled in six years and eight months. One who subsists on adhi is also excluded to be invited to a sraddha ceremony by Apas (*ye cha adhim*). Haradatta explains 'adhi' here as 'rent of a house, because 'Vardhusika' is mentioned a little later. But the letting out of a house is not condemned by any otherr jurist and hence it is better to take 'adhi' here as pledge or mortgage.

The Kausikasutra (*uttamarne mrte tadapatyaya prayacchati sagotraya smasane nivapati chatus pathe cha*) provides for casting the debt in the cemetery or at the crossing of four roads if the creditor is dead and there are no heirs.

The term 'pratibhu' is noted in Panini (II.3.39) and Gautama D.S. refers to money due by a surety. A surety is one who agrees to pay or indemnify if the borrower comits default, only to breed confidence in the creditor. Apas, refers to the method of sitting at the door for recovery of debts.

The sense of insecurity of person and property urges a man to deposit his valuables with a reliable personor to bury them in the earth. Gautama (x. 43 & 45) enjoins that as the king is the lord of the earth, he becomes the owner of all 'nidih', i.e., hidden treasures, when found out, except that, discovered by a Brahmana. The Brahmana, if learned may keep the entire nidhi as his own. Jolly seems to be correct when he suggests that the brahmana was originally regarded as owner of nidhi. "the king is less thought of."

Rsabha in the Rgveda

One may observe interestingly the initial position of the latter 'R' in the words like 'Rk' (verse of the Rgveda), (seer of the Rk), Rta (the

cosmic order), Rtvik (Vedic priest), Rsti (Indra's bolt), and Rsabha (bull or sound), etc. which are practically recognised as the representative words for Vedic culture. There are some other terms beginning with the vowel 'R' like *Rahu, Rjisa*, etc. which, however, are not so much important as those quoted above.

Indeed, these wors uphold the importance of the vowel 'R' that stands fourth by order in the Panini's alphabetical system (*Varna-Samamnaya*). It preceds only three fundamental vowels, viz, 'a' 'i' and 'u' which by the process of Sandhi (combination) evolve in all other vowels excepting in 'R'. Thus the vowels 'R' has got a distinct character where from no other vowels can be deduced and this alone amidst all other vowels is a cerebral one.

Similarly the words having 'R' as first letter are of much importance in the vedic culture, which may be highlighted by explaining any of the words quoted above. Now here we will concentrate on the word 'Rsabha' which is no less important than any of the other aforesaid words. The term Rsabha occurs ony four times in the Rgveda having two meanings in general as 'the bull' and 'the great one' . The term was perhaps a favourite one to the seers as we find two seers of the same name in the Rgveda, one of them was Rsabha vaisvamitra, and the other Rsabha Vairaja or Sakvara. The terms 'Vairaja' and ' Sakvara' are significant as they are connected with the names of the Vedic metres Viraj and Sakvari. Rsabha is also familiar as the second note in the indian musical system. There is also a saman (Vedic song) named as Rsabha through which Indra became the greatest one like Rsabha. Rsabha was offered to Agni as oblation along with Vasa a barren cow (or its counterpart?). In the Rgveda, as synonyms of the word Rsabha there are two other terms, viz, Uksan and Vrsabha, of which the letter is an oftquoted one and favourite to the extent of even replacing the term *Rsabha*.

Now what exactly does the term Rsabha denote? has it any distinction with *Vrsabha*? let us try to find an answer.

Yaska, the etymologyst is silent about the term Rsabha, but he deals with the term Vrsabha which he derives from the root *vrs*' to shower' and particularly ' to procreate. In grammar both the terms, i.e.,

Vrsabha and Rsabha are derived by an unadi-suffix—abhac from the roots *Vrs* 'to procreat' and *Rs* "to go', respectively. Thus Vrsabha means one who shower or procreates and Rsabha is one having motion. But so far as the connotation of the term Rsabha is concerned this can not be the only meaning of it.

Let us now study the image of Rsabha as it stands in the Brahmanical literature. The Brahmanas more or less record the Rgvedic sense of the term only extending its use in a wider context and perhaps sometimes only in new direction. Thus we see in this period an one-day sacrifice known as Rsabha-ekaha. It was offered as an oblation to soma and indra also. It was given as sacrificial fee to the Vedic priests. In the Brahmanas it is also known as the lord of beasts. In the *Satpatha-Brahmana* it is said to be born out of Indra. Moreover, we are reminded also with the references as to the origin of *Uksan Vasa* from the metre *Gayatri.* In the Mahavrata performance of the *Gayamayana-Soma* sacrifice earth-drums were made digging holes in the ground and covering with the skin of Rsabha. The drums were for producing high sounds, and the skin of Rsabha was used as the supreme sound resides in *Rsabha.*

This is the only remarkable point that this *Rsabha* has been considered in the Brahmanas as the guardian of the demon-killing sound (*asuraghni vak*). We may note here the story of Manu's Rsabha. as narrated in the *Satapatha-Brahmana.*

The sage Manu had a Rsabha, the demon killing vak took shelter in that Rsabha. Now as many Asuras as heard him bellowing were destroyed. The Asura priests named Kilata and Akuli intending to kill the vak sacrificed this bull, but the vakk fled to Manu's wife and ultimately took shelter in the implements of the sacrifice beyond the reach of the Asuras. Thus the connotations of Rsabha that become distinct in the Brahmanas are (1) the bull, (20 the great. (3) the primal sound or the supreme sound, which may be suited equally to the term Vrsabha also. Then where is the difference between the two terms?

It appears that there might have been a distinction between these two terms in the primary state, and traduallly the term Vrsabha being oftener used stood for Rsabha in the long run. Now it will not be

unnatural ti infer that a full; having the creative power when related to the sacrifice was known as Vrsabha, the fulfiller of desire, and the same with all those qualities was termed as Rsabha so long as it was not associated with the sacrifice. There is, thus, a legitimate ground to infer, two stages of the creative process indicated in these two terms, the first *Rsabha* indicates only the potentiality of the creative force and the other *Vrsabha* indicates the creative urge in action.

In the Aranyakas and Upanisads we find *Rsabha* as identified with Indra and also with the fundamental sound *Omkara* which evolves as an essence out of the Vedas. Rsabha's identity with Prajapati, the creator, has already been judged analogically on its being the lord of beasts in the Brahmanas. Thus we find Rsabha as a particular saman, the guardian of Asuraghni vak, the supreme sound or Omkara. The term, 'Sakvari' that means the Rk verse and the seer's name as Rsabhaskvara perhaps reflect a relation between *Rk* and *Rsabha*. Indeed, once we hear a seer praying to Agni to accept his Rk Rsabha, as the oblation.

Thus the above discussion may lead to the argument the Rsabha symbolises the basic sound, credited with the power of creating all other sounds. The '*Omkara*', a sound, is self-created as Prajapati, the creator god. This basic sound transforms itself into vak as cration takes place. So Vrsabha may be considered as the creator, the wish-yielding one, being connected with the course, or order of sacrifice, or the process of creation, to whom the 'go' or the cow is his counterpart. On the other hand, the same being prior to the commencement of creation or sacrifice, standing, though prolific, as unproductive with the counterpart '*Vasa*' is known as *Rsabha*, the symbol of the basic sound Omkara, the only goal of all the Vedas.

Rsi

The implication of this interpretation obviously is that the Veda is eternal, that it has not been created by any agency, and that the only thing for which the *rsis* may claim credit is that they 'discovered' it and brought it to the notice of the posterity. The *rsis* are indeed *suktadrastarah* and no *suktakartarah*. The *Nirukta* further informs us

that the rsis, to whom the knowledge was directly revealed, imparted it through different about the continuity of this direct tradition and with a view to preserving every single letter of it, compased the Vedas and the Vedangas. The SB derives the word rsi from ris (=to toil hard, to suffer from). All these traditional interpretations of the word rsi seem to take them account the content—direct as well as implied—of the word rather than its linguistic form.

Ulhenbeck tries to connect the word, rsi with Avestic *cresya* meaning 'right-doing'. Taraporevala has shown the correspondence existing between the words, asa of the Avesta and rta of the RV. he points out that *rtyasya anthah* in the RV (VII.55.3) and *usathe pantao* in the stanza of Yasna (LXXILII) suggest the concept of the path of righteousness or purity. A regular graduation in the Avesta is pointed out by him such as: *rta— ereta—areta—arsa* (eres)—asa. According to Taraporevala, therefore, the word rsi is a derivative form rs (i.e. truth or righteousness).

Grassmann tries to derive it from *ars* (=to flow) and hence *rsi* means one in whom knowledge is flown. G. Bloch also suggested that the word *rsi* may be derived from ars (variant: vars) because the rsi is, indeed, a rain-magician. The PW derives it from are—to praise. Gray, on the other hand, states that the etymologies given by all these modern scholars appear to be phonologically impossible. Gray thinks that rsis received their appellation because they were believed, in a pre-historic period, actually to have 'seen' the hymns while in a lightly emotional state of religious exaltation, very possibly in a trance. With this hypothesis GBEY tries to connect the word, rsi with Sanskrit res—roar; Gothic razda and OE record (speech). The IE-base rese thus appears in Sanskrit as ras (= to howl, to cry); perhaps in Latin raccare, rancare (=to roar) and rana—'frog'. The entire group, according to Gray, appears to go back to an onomotopoeic base represented by Sanskrit re, a vocative particle generally expressing contempt or disrespect. Gray's suggestion is certainly ingenious and actually seems to point the way to a correct etymology of the word, *rsi.* Whatever, however, be the correct etymology of the word, the concept, *rsi*. Whatever, however, be the correct etymology of the word, the concept, *rsi* has all along been taken to include ideas relation to poetic and prophetic vision,

super-sensual knowledge, righteousness and ecstacy.

Rta

Veda is revealed by the Divinity, as it is a firm belief off an Arya. He treats this point quite incontrovertible. All the *Vedic Dharmins* are agreed on this conviction. It is not a case any with Aryas, but a sound thinker who desires to trace the orgin of knowledge and speech would have to come to this conclusion. For him, this fact will be ineluctable. Vedic *Samhitas* themselves stand testimony of this view. Rgveda defining the Vedic speech says: *Tisro vacha irayati pravahnih rtasya dhitim brahnano manisam.* Gavo yanti gopatim prichchamanah somam yanti matayo vavasanah. Rgveda IX. 97-33 i.e. the All sustaining Lord of the universe reveals three kinds of speeches of four Vedas. These speeches consist of the revelation of rta, the laws eternal, and the knowledge of teh universe. Speeches in the word-forms go to him who knows the words and their meanings and knowledge go to him who is a yogi.

In this verse the Vedas are called the revelation of eternal laws and cosmic order. What is this *rta*? It is here quite pertinent to know this *rta*. Without knowing it one cannot be able to explain mystery of Divine revelation and real nature of the Veda. Describing *rta* the Vedic verse reads:

Rtanch satyancha abhiddhat tapaso adhyajayat. Tato ratrajayat tatah samudro arnvah. Rgveda X.190-1.

From the heating (active) power of the Divinity become manifest the laws eternal together with the subtle matter, thence the dissolution was produced, and thence the atmospheric ocean containing the cosmic principles came into existence.

In this verse the *rta* is defined as laws eternal. Here no other meaning can suitably fit. If the Vedic *rta* is defined and explained, the whole mystery may be cleared out. Hence effort is being here made to throw light on this *rta*.

'*Rta*' means true, proper, right and honest in an ordinary sense. In

the Vedas it has various meanings. It stands for truth, eternal laws, cosmic order, water and Yajna, etc. Sayanachaya in his commentary usually interpret it to mean 'water', 'sun', or sacrifice, while some European scholars take it in the sense of divine truth and faith etc. The great Vedicist Maharishi Dayananda Saraswati interepreted the word in the sense of; true knowledge; eternal cause; what stands in conformity to cosmic order, the Veda, the eight proofs of reasoning, the practice of adepts, one's own experience and consientiousness; water; true justice, moral order; God, time; sun; air; atoms and perserverance.

In the Vedic *nighantu* rtam denotes the names of truth and water, but commenting on this *Yaskacharya* in his *Nirukta*, has taken it to mean *yajna* and semen etc.

Brahmans explain the word in various senses and some of them are: truth, sun, fire, universe, eye, mind, God and the act which enable one to enjoy unworldly freedom and happiness. here Sayanacharya's interpretation does not fall in line with the high grandeur of the Vedic *rta*. So far as Maharishi Dayananda Saraswati's view is concerned, the word has been taken in a very comprehensive sense and his view as well as his method of exposition has been corrobarated by *Yaksa* and the Brahmanas. The Western scholars who hold the view that rta means divine truth and faith etc., are progressing towards the real fact.

Mr. Maurice Bloomfield opines "The high thought of the *rta* is many ways similar of the *Confucian* idea of order, harmony and absence of disturbance. It is unquestionably the best conception that has been elaborated by the Aryans." He further says, "As far as the Veda is concerned, it presents itself under the threefold aspects of cosmic order, correct and patting cult of the gods, and moral conduct of man. We have in connection with the *rta* a pretty complete system of Ethics, a kind of Counsel of Perfection".

As the basis of cosmic order the *rta* rules the world and nature. The established facts of the visible world but especially the events of nature that recur periodically, are fixed or regulated by rta. Those daughters of heaven, the Maidens of Dawn, shine upon the morning sky is harmony with rta, or when they wake up in the morning they rise from the seat of rta. The sun is placed upon the sky in obedience

to the rta. He called the wheel of rta with twelve spokes. This means that he courses across the sky as the year of twelve months. Even the shallow mystery that the red, raw cow yield white, cooked milk is the rta of the cow guided by the rta. The gods themselves are born of the rta or in the *rta* (rtajata) they show by their acts that they know the rta, observe the ria and love the *rta*."

He further says "the religion of the Veda, as we have observed, rests upon the material foundation of cult and sacrifice. These performances are not always regarded merely as merchandise wherewith to traffic for the blessings of the gods. . .But even in Rgveda sacrifice fire is kindled under the 'yoking of the rta or as we should say, under the auspices of world order. Agni, the god of fire, is 'scion or rta' or 'first-born of the rta'. He performs his work with rta, carries oblations to the gods, "on the path or rta". Prayers belowing like cattle, "longing for the soma-drink, "take effect in accordance with rta. A figure of speech, bold to the point of grotesqueness, turns prayer into "tra fluid, distilled by the tongue. Holy sacrifice, in the distiction from foul magic, is performed with rta; "I call up on the gods, undefiled by witchcraft. With rta I perform my work, carry out my thought". Thus exclaims a poetic mind conscious of its own recitude.

Finally in man's activity the *rta* manifests itself as a moral law. Here it takes by the hand the closely kindered idea of truth, satya. Untruth on the other hand, is anrta more rarely *asatya*, the same two words with prefix of negation. The two words satya and anrta form a close dual compound, "truth and lie". "sincerity and falsehood" both zealously watched over by God *varuna*. They remain the standard words for those twin opposites for all Hindu time. Varuna is the real trustee of the rta. When god Agni struggles towards the rta he is said in a remarkable passage to become for the time being God Varuna.

Truth and lie include, by an easy transition, right and wrong doing. In a famous hymn *yami* (Eve) invites *yama* (Adam) to incestuous intercourse . . . when *yami* pretends to justify the act *yama* exclaims pithily: "In saying the *rta* we shall really say the anrta" which, rendered more broadly, means to say: when two pretend to justify the act as being rta, 'right-doing', we really shall knowingly engage in

anrta, wrong-doing". We may imagine yama finally saying: "Any-how don't let us beat the devil about the stump."

If we carefully scrutinize the above remarks passed by Mr. M. Bloomfield we can easily come to the conclusion that he could not do justice to the Veda. His was a biased and prejudiced mind and therefore he took everything in the way shown by other Western scholars. Here, it is also evident that the author not competet enough to grasp the meaning of the Vedic verses on which he based the structure of his fancy.

Agni and Varuna etc. are not the gods. They are the objects or elements of other cosmic order. Sometimes they mean God, the creator, sustainer and annihilator of the universe. Vedic terminology is not easy enough to be understood by the persons who are not well up in the Vedic language and the auxiliary scriptures. The words deva and devata cannot be translated as gods. They represent sometime, the phenomena of the universe and sometimes the elements and elementary processes. Even the universal spirit is called Agni and Varaun etc. in the Veda.

Yama and *yami*, as the author of the above passage describes, are not Adam and Eve. This is his own imagination. No where this assumption finds any support in the Veda. *Yama* and *yami* are the sun and night as well as the wife and husband who desire to seek the term of *Niyoga*. It is not our subject here to deal with this point and therefore leave this here with this cursory remark.

Mr. Bloomfield seems right to an approximate extent in colcluding the three-fold aspect of rta which consists of cosmic order, correct and fitting, cult of the gods and the moral conduct of man. But he laboured under great misapprehension in understanding the meaning of gods. The second aspect of Vedic rta can be included in the first aspect. When it is clear from the Veda that Agni and Varuna etc. are the wordly objects and substances, not the gods of Mr. Bloomfield, the cult of gods has no meaning. Everything of these so-called gods are also the part of that governance. They also follow the path of rta in their operations. In this way the functioning of the whole universal system comes within the ambit of cosmic order. Thus two-fold aspect of rta can be derived from the passages referred to above and they are cosmic order and moral

conduct of man.

Some references given by the author in respect of his own meanings require clarification:

(a) Daughters of heaven as well as the Maidens of Dawn are not the real meaning of Vedic term, usa. These two usas are nothing butt dawn and dusk. They are regulated by the rta.

(b) The twelve spokes are not the spokes of chariot wheel. These are the twelve horses extending throughout the course of the sun.

(c) If a cow eats green grass and yields white milk it is absolutely due to the regular functioning of its system which is governed by rta; the law of nature.

(d) All organised bodies or physical objects, animate and inanimate things of the world are called devas. They need rta for their existence, origination and function. This has been described in the Veda.

(e) Fire also does its function in conformity with the world order. Same is the case with the working of speech and mind. It is the pretention of speaking or carrying out of the rta, the truth, that has been described in the Veda, not the rta or truth. No truth can ever be untruth. If there is any counterfeit of truth, the same cannot even be truth. It should be discouraged at all times.

What does one take in his or in her mind when he or she uses the the terms 'cosmic order' or 'the law of nature'. The principle of the order of the world, of regularity, of cosmic phenomena, is conceived by the observers to have existed as a principle before the manifestation of any phenomenon. The argument would seem to be somewhat as follows:

The phenomena of the world are shifting and changeable, but the principle regulating the periodical recurrence of phenomena is constant; fre has phenomena are continually produced, but the principle of orde remains the same; the principle, therefore, existed already when the earliest phenomena appeared; hence the Vedic idiom, it is their father,

the upholder of the rta, who gives or has given birth to them. This idea is found underlying the term rta when it is taken as cosmic order or the law of nature. Heaven and earth as well as all the worldly objects are born in conformity with the rta.

The word rta, in its various forms, occurs more than hundred twenty times in Rgveda; fourteeen times inYajurveda; forty-three times in Samaveda and thirty-two times in Atharvaveda. At these places it has all those meanings which have been taken by Yaksa, Maharsi Dayananda Sarasvati and the authors of the Brahmana literature. All the meanings have their own importance in their context but the most important of them are cosmic order or law of nature and the moral law. These two aspects of Vedic rta carry very deep philosophical consideratin. If all their details are thoroughly examined they will lead to the belief that the Veda is not only the scripture of religious rituals and sacraments but it is also a prepository of all true knowledge. It is the knowledge which God, the Lord of this universe, revealed for the well-being of mankind.

Those who believe in evolution theory, inculcate that the first stage of morality was based on heteronomy i. e. the subjection of external law. In the primitive stage of human society the elder or leaders were entrusted to form the standard of morality. Whatever, they do becomes the example for others. As the human society advances this heteronomy gives its place to theonomy in which the standard of morality becomes the dicatates of God. But in the most advanced stage of society, says an evolutionist, it is neither the society, nor the state and nor the dictates of God which provide the mankind with the standard of morality. This must spring entirely from whthin ourselves. It is the very essence of human soul. Absence of morality shows the weakness of man's nature and strength lies in his moral integrity.

In the practical life it is not possible for everybody to know which way he should move. He has to face many difficulties in solving his problems of moral criterion. He can make an effort to seek the solution of his problem through heteronomy or theonomy. It is fact that in a balanced life a person cannot ignore the counsels of others and the injunctions of scriptures. but without autonomy he is unable to be

heteronomous theonomous. All elders are not supposed to agree in matters of conduct of life. At the same time their ways of living and determining the standard of morality may differ from time to time. There may be conflict between their views. So it is not an easy task for an ordinary man to choose the standard of morals. To know the wish of God is another controversial problem. Sometimes it is not also possible to decide the authority of the scriputres in the matter of details. Equally tedious is the question of their right interpretation. The only way left for a man in this matter is to come to his own decision. The whole slow dependency on one's own self-presupposes the idea of total freedom of his self. If this self of a man has no freedom of action the moral standard cannot be determined.

S

Sabha and Samiti

The Sabha is the assembly of the learned and virtuous ones. The members of the Sabha are nominated by the kind and called Sabhasad. The feudal kings included in the list of Ratnins of Rajakartarah or the King-Markers' body are also members of the sabha. According to Ludwing the Sabha represents the upper House consisting of the nobles and priests, while the Samiti represents the Lower House comprising the commoners. A Brahmin is called Sabheya or a man fit to occupy a seat in the Sabha. This is asseverative of noble birth and erudition as the qualifications of a members of the upper House. The expression 'rayih sabhavan conveying the sense of worhty wealth of the Sabha evidently corroborates the above view held by Ludwig. Macdonell and Keith also seem to be inclined to accept it. Regarding the age of a member of the assemblies the later-Vedic texts confirm that a man enjoying youth is indeed entitled to be a member-' Sabheyo yuva.' The expression 'sabheyam yuvanam' also corroborates the above view. The *Taittiriya Brahmana* further states that young man belonging to the first half of the average human longvity is only entitled to be a member. Thus neither a minor nor and old could qualify for membership of either of the Houses.

The Lord of the Sabha is called Sabhapati which office is invariably ornamented by the King. Sabhapala also sometimes conveys the sense of the Sabhapati while, according to R. K. Mukherji, it denotes the Sergent of the Assembly. The Sabha functions, the above author holds, as a parliament for the disposal of public business by debate and discussion. The Brahmins erudite in Vedic lores, the

Aitareya Brahmana reveals, are the members of the Sabha of the divine king Soma. They are all comrades of the king and they hardly harbour any malice against him. They enter the Assembly bearing friendliness in their mind. The comrades carry on discussion on diverse problems relating to the daily administration and exchange their views with the lord of the House—the King. Nevertheless, the King's decision is invariably honoured by the members of the Sabha and they would rather themselves incur defeat out of friendliness. In other words, the members or the comrades of the Sabha submit themselves to the king even though their views diverged. Thus the king's desire or decision very often be comes the final word. No members of the Sabha is either a disloyal or a bitter critic of the king. They all belong to the Treasury bench. Having entered the House, they wait respectfully and affectionately for the auspicous arrival of the latter, They become highly delighted when the lord of the House enters the hall with fame and friendliness and pomp and grandeur in commensuration with the constitutional status enjoyed by him. The Sabha, according to Zimmer, however, represents the village council and the Sabhapati denotes Gramani or the Village Headman.

The Samiti comprising the peoples' representative, on the other hand, represents the people in general. It is the popular assembly which counsells for the welfare of the whole people. The aim of the Samiti lies in the unity of thought, and the minds of the members are identical. In other words, the welfare of the whole people is the only motto of the Samiti, and not a single member diverges there. It is, therefore, hardly improper to maintain that the Samiti or the Lower House, too, contributes much to the daily administration of the State. The Samiti, V. M. Apte holds, is an august assembly. of a larger group of people for the discharge of political business, while the Sabha is a more select body, less popular and political in character. The scholars may be aware that in the days of the *Ramayana* the emperor Dasaraatha had to convene the session of the Samiti for an unanimous recommendation of Rama's crowining as Prince Regent. Here, or course, the Samiti comprised all the feudal kings under the emperor as the members and the emperor himself as the lord.

The members of the Samiti point out of the grievances of the

people to the king. They are erudite, well to do and popular as well. They represent the people in the trust sense. A member can hardly make his mark in both the Sabha and the Samiti if devoid of gift of the gab and proficiency in debate. The members of the Samiti like their counterparts in the Sabha also await the King's arrival with eagerness. Here, too, the king is the lord, and he enters the assembly in the most befitting manner—with all pomps and grandeur. Here, however, he is no longer a comrade, and therefore, he cannot readily inflict defeat upon them. In a Sabha, the members are all friendly, and belong to the king's side. The are comrades and as such they never transgress the king's pleasure. But it is not the same with the Samiti. Here all the pleasures of the king, if devoid of merits, are scarcely considered to be final and binding. He can hardly turn a deaf ear to the peoples' representatives for redressing their grievances with in the limited resources of the State.

The king is supposed to perform his duties in harmony with both the Houses. The welfare of the kingdom depends very much on their mutual understanding and co-operation. Although the members of the Sabha are nominated by the King, they barely lag behind to advise the latter as their counterparts in the Samiti do in matters of public welfare. Thus the functions of both the Houses, are almost identical. Perhaps, this is why the Houses are called twin daughters of Prajapati. This further suggests the high esteem enjoyed by the members of both the Houses. The Assemblies are regarded, A. S. Altekar holds, almost as divine institutions of greatest entiquity co-evenly existing with the dawn of political life of the community. Notwithstanding that the king is the Chairman himself of both the Houses, these, along with the Office of the Purohita or the Prime Minister exercise considerable authority acting as healthy checks on the arbitrary powers of the king.

Sama Veda Brhmanas

The *Tandya-*, or *Maha-*, or *Panchavinsa- Brahmana*, edited in the Bibilotheca Indica, with Sayana's Commentary, by Pandit Ananda Chundra Vedantavagisa. See Dr. R. L. Mitra's Chhandogya Upan-Intro. p. 11.

The *Shadvinsha* Brahmana, with Sayana's Commentary, an English translation, & c. by A. C. Burnell, Ph. D., was advertised in 1877, in *preparation.* The original is edited with Sayna's Commentary by Pandit Satyavrata Samsrami, but without translation. Price one rupee. The last part of it, the Abhutadhyaya Brahmana has been edited and translated into German and explained by Dr. Webeer, in his Zwei Vidishche Texte uber Omina and Portenta (4 to. Berlin, 1859). Dr. Burnell's english has not appeared.

The *Samavidhana* Brahmana, edited together with Sayana's commentary and Introduction by A. C. Burnell, Ph. D.: London, Trubnerr, 1873. Vol. I. The second volume (Translation, Notes and Indexes) was also promised in 1877. There is an edition of this, the third Brahmana, published in Calcutta with Sayana's commentary and a *Bengali* translation, by Pundit Satyavrata Samasrami, price five Rupees. 500 slokas. Manuals containing the rites the recitations prescribed by the Samvidhana for persons who desire offspring in which the Sama texts are quoted in full, are in circulation in MS and in print.

Samavidhana Brahmana

Dr. Burnell has also here a fling at the Missionaries, who he describes as "narrow-minded," "who were most anxious to prove the working of the devil in all strange customs." He describes their works as "very untrustworthy," and says that their "accounts have been always intended rather for the suporters of Missions and wondermongers than for students...But there is no such accidental or intentional misrepresentations in the Vedic literature." While repudiating the charge here made against Missionaries, we remove all plausibility of any such suspicion against the present work by doing what Dr. Burnell says cannot be chargeable with misrepresentation, and that is giving throughout these notes literal translations, made by Sanskrit scholars who were not Missionaries, and some of whom, like Dr. Burnell, had little symapthy with Missionaires. Let us however proceed with out Brahmana, as expounded by Dr. Burnell.

"Among the ceremonies described in the Samavidhana

Brahamana, we find some which are inteded to the expiations, not only of sins, but also of crimes, such as murder; and, a little further on, we find other ceremonies of a like nature which are intended to destroy enemies. The inconsistency is removed by the idea that it was the fear of consequences which led to expirations for the murder of enemies; these consequences being sickness or misfortune in this or in a future life. "Those described in the Samvidhana belong to what has been called to 'fetish age' but nevertheless, in their combinations they give evidence, of a certain amount of progress and modification.

"Great restrictions are also placed upon the occupation that a Brahman is allowed to follow; and serving in temples is added to the list of degrading professions. Trade, however, permitted in times of distress." Sins and crimes are not distinguished in our Brahmana, but certain acts were supposed to require an expiation, and certain others were supposed to have a magical effect. Various facts seem to make it clear that the community was in a nomad state not under a king, as at the time of the *Dharma Shastra* ordeals seem to have been trusted more than witnesses.

A good deal of space is given to the manufacture of amulets and the performance of magical ceremonies to destroy enemies. Sacrifices were offered with the view of forming, for the performers, new bodies in the 'other world', a process not very unlike the building of a house. "Of worship and sacrifice, as Europeans and Semitic races understand the words, there is absolutely, nothing," says Dr. Burnell. "These socalled sacrifices are also complicated with much rectital of verses and subsidiary rites to secure to the performerr abundance of wealth, food, cattle, good luck, & c., and are therefore of precisely the same character as the magical ceremonies described in the Samavidhana Brahmana. But apart from this and the chapters of the Shadvinsha Brahmana and the Kausika Sutra, which treat of omens and potents, there are innumerable instances of similar ceremonies. The Atharva Veda is full of magical verses, some to remove disease, cause hair to grow on bald heads, and to abato the nuisance caused by vermin. . . The incredible filthness of some of these symbolical and magical rites is almost beyond belief, and the first part of the Aitareya—Aranyaka rivals the most obscence Tantras of the worshippers of Shakti.

The elements of Astrology, intimately allied to magic, are met with in the Samvidhana Brahmana in the directions given concerning the seasons and constellations when sacrifices were to be performed; and many of the best known magical practices said to have been used in former times in Europe are recognisable in the Samvidhana. One of the most remarkable of these, known to this day in the darkest parts of Europe, is that of making a wax figure, which is melted over or near a slow fire, so causing the death of an enemy. whose life wastes as the image wastes away. This was known to the Romans (Horace, Ep. 17, 76) and also to be Germans and other European races. According to the Samavidhana "the image of the person to be destroyed or afflicted is made of dough and roasted, so as to cause the moisture to exude and then cut in pieces and eaten by the sorcerer. So also we find here amulets and other means of obtaining power over persons, such as love charms and talismans to preserve the wearer not only against misfortune, but also against attacks of enemies and of animals, such as snakes. But the peculiar importance of the Samavidhana Brahmana is that it contains a complete view of the Indian superstitions, drawn up at a time when they were extensively practised". and believed in. These superstitions affected even the sacrifices which could only be performed only in the bright fortnight. In the Samavidhana, besides the Pitris or Manes, and the Pishacas or ghosts, there are the Apsaras, Rakshasas and similar imaginary beings. The mentioning of certain things, the boasting of one's luck & c., were regardedas unlucky, as apt to excite malicious beings into sinister activities.

This, our third Brahmana of the Sama Veda, contains a rich store of legends indicative of the gradual development of Brahmanical theology. The reference to "Krishn Devakiputra" is significant. "Here he is yet but a scholar, eager in the pursuit of knowledge, belonging perhaps to the military caste. He certainly must have distinguished himself in some way or other, however, little we know of it, otherwise his elevation to the rank of deity, brought about by external circumstances, would be inexplicable." In a foot-note Weber expreses the opinion that mythical relations to Indra, & c., are at the root of this elevation. "Krishna worship proper i.e., the sectarian worship of Krishna as the one God, probably attained its perfection through the

influence of Christianity."

In the Aranyaka of the Brahmana we find for the first time in Sanskrit literature the doctrine of the transmigration of souls and that in a tolerable complete form; and here also for the first time in Vedic literature the name of Rahu, the eclipse monster; circumstances regarded as evidence of the comparatively recent date of its composition.

Sambharas

The key mythic associations of the vv as *sambharas* are with procreation and fructification, with nourishing strength and life itself. The physical vv itself then must also represent these properties.

In the initial rite in the *srauta* corpus, the Agnyadheya or establishment of the sacred fires, the vv is employed as one of a number of earthen *sambharas* or ingredients in the construction of the fireplaces (*agnyayatana*) MS 1.6.3 notes that the vv is "imperishable" or "underfiled by death" (anabhimrta); that it is the "sap" and "strengthening nourishment" (rasa, urj) of the earth which has risen up, becoming the breast of Prajapati. Homologies in this passage are implicit and explicit. Implicitly the vv is scattered upon (upakira) the altar and Agni is established (*agnim adhani*). Explicitly, the valmika is identified with Prajapati's breast (*prajapater va esistao yad valmmiko*). The reasons for the explicit homology are clearly indicated from the context: not only has the valmika become raised up (udaisat), but it contains in the form of the vv rasa and urj. As the breast contains the nourishing milk. The valmika contains the vv.

Another passage KS 8.2 (cf. KapS 6.7, Kath A 2.11), associates life itself with the vv. Similarly TB 1.2.1 5 exclaims, "May we live a hundred length (*purucih*) Years (because) we are gathering the nourishing strength/sap from the earth. TB 1.1.3.4 and TA 5.2.8 state that the termites (upadika) "smear up (*uddihanti*) rasa, which is urj, from the earth. This indicates that the nourishing strength or sap is, at least insofar as manifested in the termite mound, sticky or congealed matter. This is consistent with the usual note on that life-giving

substances are wet rather than dry. Thus in this case it is possible that damp or sticky earth, displaced from the tunnels inside the *valmika* and thrown up by them on to the top and outside, constitute the *vapa*, which is then strewn over the fireplaces.

ApSS 5. 9. 8 and BharSS 5. 5. 5 prescribe the completion of the action as he performed with the vv in the Agnyadheya; "He (the *adhvaryu*) scatters (nivapati) the valmikavapa over the garhapatya fireplace (with this verse): That (part) of the earth which is imperishable has become united with you; Agni has given it to Agni; let this (fire) be deposited within it." In other words, the imperishable earth, ultimately identified with Agni, is thrown by the termites out of the perishable earth. Mythically identified with this, the nourishing, life-giving sap milked by the ritualist from the breast of Prajapati is strewn over the garhapatya, promoting the fructification of the sacrifice. However, is this imperishable earth thrown up by the termites the same as that which is strewn over the fireplaces as the vv? According to many of the ritual traditions it is (ss n. 21). There would be no contradiction, though, if this imperishable earth were not identical with the material strewn over the fireplaces. Another candidate exists, to be discussed below, which may be extracted or forcibly removed from a termite mound by the ritualist and broken up before scattering it over the fireplaces and altar. In any event, the vv is not mixed with other *sambharas* in order to form a homogeneous clay or adobe with which the fireplaces are actually constructed; but is sprinkled on top.

In discussions of the Agnyadheya, the Vedic texts also identify the termite mound as an auditory channel into the secrets of the earth. TB 1. 2. 1. 6says, "O Earth, your ear is found in the caverns by the termites; may we not become deaf. Thus (he addresses) the *valmikavapa.*" Note that in this case the valmika and the vv are regarded as identical. TB 1. 1. 3. 4— 5 adds. "Now (it is) indeed the ear; it, namely the valmika, is indeed the ear of the earth. He who thus knows this does not become deaf." The presence on termite mounds of holes or tunnels (guhah, i. e. "caverns") up to an inch in diameter, that open to the sky, is undoubtedly the reason why the valmika is said to be the ear of the earth. Thus in the Agnyadhedya the promminent images are of the vv as the sap of Prajapati's breast and the valmika

both the breast and the earth's ear. In the case of the valmika, the protruding shape, as well as its nourishing interior, contribute to these identities.

The Mahavira Pot: The mahavira pot is made from various earthen ingredients and, filled with milk, is heated up during the Pravargya, a fairly lengthy ritual requiring extensive Rgvedic and Samavedic chanting. This rite must be performed at least six times prior to the performance of any Soma sacrifice. One of the earthen ingredients required for the *mahavira* is a vv. The texts which prescribe and discuss the vv as a *sambhara* for the *mahavira* introduce three important notions: the divinity of termites, the connection of the *vv* with the severed head of the sacrifice, and the identity of the *vv* as a lump inside the termite mound.

Regarding the first two points, TA 4. 2. 3(df. Kath A I. 11, II. 11), prescribed by the sutras, says, "O divine termites, you, the righteous, are the first-born of this creation." SB 14. 1. 2. 10 says the *adhvaryu* takes a *vv* and places it on a black antelopeskin with the mantra VS 37.4; "You O divine termites, who were the first-born of creation, may I prepare for you today the head of Makha on the god's sacrificial ground for the earth. (O *valmika-vapa*, for Makha (I take) you, (I take) you for the head of Makha." This mantra is used says SB, "for it was they that produced this: just in accordance with the way in which the head of the sacrifice was there cut off, he now supplies and completes it with those (termites)" (Eggeling, SBE 44:450). Thus, the three elements of the termite mound complex are regarded as divine: the termites themselves, as the first-born of creation, the mound, which is identified with Prajapati's breast and the Earth's ear, and the imperishable vapa. Now, in the ritual context, a tripartite association is revealed between the *mahavira*, the termite mound complex, and the head of Makha, the head of the sacrifice.

With regard to the third point, the identity of the vv, Mahidhara comments on VS 37.4 that the vv is vapa-like in the sense that it is a lump inside the *valmika* (*madhyastham lostam*). The Kausikasutra (8.16), a much more ancient source than the medieval comentator Mahidhara, also says *valmikavapa valmikamadhyam*. Furthemore, SB

6.3.3.5, while discussing the role of the vv in the Agnicayana (see below), qualifies *vv* with the word susira, 'hollow''. While it has been shown that the *vv* employed in the Agnyadheya could be either earth that termites have thrown or removed is the outside of the *valmika* from an original location inside the mound, or substance taken from inside the mound, here it appears that the vapa is not surface soil, but an inner lump.

As an important relic of a sacred place transferred from its souce to another location, either earth taken directly from the surface of the moved or crushed portions of an inner lump-like substance, most likely a nest would have sufficed for inclusion as a sombhara. However, the rituals themselves appear to provide scope for a more certain interpretation. Just as the *vapa* of a goa is subcutaneous, the vapa of the *valmika* is also below the surface. Upon examination, we discovered that inside the mound there are indeed hollow covered with and penetrated by tiny cells or hole (plactes 1, 2). The nests are found in various shapes but are mostly hemispheric, as contrasted with the valmika itself which rises from the surface of the ground in shapes that evoked phallic and breast images. If, as the evidence from the Vedic ritual indicates, these nests were once identified as *valmikavapa*, then the primary reason for the semantic association of the two images of the omentum and the nest lies in the location or position of the objects inside, below the skin or soil. Eggeling, however, has another suggestion, namely that the vv is the "(omentum-) like inner lump (?surrounded by a kind of net) of an ant-hill" (SBE 44: 450 n.2). An omentum, however, is not a lump but a thin, curved membrane. Nevertheless Eggeling's "net" is worth considering as a secondary reason for the semantic association: the webbing of holes on the surface of the termite mound's nest may have very well evoked to the ritualist the webbed and blistered appearance of the *vapa* as it was friedin the *vapayaga.*

One of the numerous preliminary rites in the Agnicayana is the gathering (*sambharana*) of ingredients for the *ukha* a portable fire-pot with very special meaning that the *yajamana* is supposed to use and even carry for a full year prior to the main rites of the Agnicayana. The ingredients for the ukha and its construction are probably based on and

thus presuppose the mahavira in the Pravargya. However, the gathering of the vv as a sambhara for the ukha is not so straightforward as it is in the Pravargya. However, the gathering of the vv as a sambhara for the ukha is not so straightforward as it is in the Pravargya and is laden with important implications for both the vv itself and the sacrifice that are found nowhere else in the ritualists' discussions of the vv.

Passage by a vv on the Way to the Clay-Pit: At sunrise, according to BSS, the *yajamana, adhvaryu,* and *brahman* proceed east with a horse and a donkey (the latter for eventually carrying back the earthen ingredients). They pass a vaisya, who is sitting by, that is posted next to or even protecting, a termite mound. The vaisya, addresses the three ritualists, "Men, what are you going to fetch?" The ritualists reply, "In the fashion of the Arigirases, we are going to fetch Agni hidden in the mud (Agni Purisya)." They then proceed toward the clay-pit. After the clay is gathered and the procession returns to the *yagasala,* the ritualists again approach the vaisya. BSS 10.4 describes the scence: "They walk clockwise around the *vaisya.* The vaisya asks, *pursusah kim bharatha* ('Gentlemen, what are you carrying?)' The others answer, agnim *purisyam angirasvad bharamah* ('We are carrying Agni of the earth in the manner of the Angirasas') (TS 4. 1. 2. 2i)."

As far as identifying the object vv from this passage, Mahadeva Sastris modern commentary on a practically identical passage in SatSS (11. 1. 17.19), the vv is a protusion, of which there are many on the termite mound. In view of the use of *apa han* and *ud han,* this is unlikely. More likely it is something rooted out of the ground or termite mound after striking it violently.

The vv Placed between the ukha and the ahavaniya: After the vv has been extracted and the earth collected for the ukha, the ritualists return to the sacrificial enclosure with both items. The Collected pile or lump (pinda) of earth is placed to the east of the *ahavaniya,* east being the direction of the gods and the sun. Then the vv is placed down to the west of the lump of earth, between it and the *ahavaniya,* thus recapitulating the original directional relationship between the *valmika* and the place where the earth was dug out. SB 6.3. 3.5 says, "Then a hollow (susira) *valmikavapa* is set down midway (between the clay and

the *ahavaniya*). (The adhvaryu) looks along (*anviksate*) it; for the *valmika-vapa* is this (earth) is these realms. In a note to his translation of this passage, Eggeling remarks on the word anviksate, that is to say, he looks at the lump of clay through the hollow part of the ant-hill. (SBE 41: 206, n, 2). We would suggest that this interpretation is correct only if the object used as the vv is the broken off tip of one of the protrusions on the termite mound. This protrusion contains the hole through which the termites enter and leave the mound. As such, it would be a straight passage or tunnel which could be viewed from one end to the other. This could very well have been, for the sake of ease and convenience, the object employed by the ritualists who composed the SB. If so, it signified for these ritualists what is beneath the surface, the inner vapa teeming with life. However, if this were the case, it represents continuing confusion within the adhyandina school on this minor point of physical identification. For even Devayajnika, a 16th century commentator on this sakha, following KSS, explains the vv as an inner part of the valmika containing holes. Though Eggeling's suggestion may very well has reflected what some ritualists actually employed to represent the vv—a suggestion which receives some confirmation from the above interpretation by Mahadeva Sastri on SatSS—it is more likely that *anviksate* simply referred to the act of the *adhvaryu* more or less lining up the vv, which could even be an object such as a termite mound nest, with the sun as he speaks the accompanying mantra.

Though, as we sahall explore more fully below, the inner nest of a termite mound is covered with holes (*chidra*), the physical fact is that the nest does not have any natural holes that penetrate through in a straight line, thus rendering it impossible to look through. The holes are a complicated inner network of cells that contain eggs, enabling the ritualist to "look along" (*anviksate*) the vv only to a limited extent. Devayajnika's interpretation of KSS as well as the sutra text itself are more clear than SB and probably represent the correct interpretation, though this of course would not preclude some ritualists from actually employing a protrusion on the termite mound, as suggested by Eggeling and Mahadeva Sastri. Devayajnika asumes that the vapa of the goat is the model for the vv, and that this similarity is predicated on the inner

location of each.

Samdhya

At present, among the Hindu orthodoxy, there is one ceremony which is to be performed each day twice, if not thrice. This is the Samthya ceremony which takes its name from an essential feature of the rite, namely the time of day it is to be performed. Samadhya (lit. 'juncture') is observed at the juncture of the three divisions of the day: morning, noon, and evening. The twice-born who today decidates the time at dawn and dusk to Samdhya worship, is doing much the same as his ancestors have done for approximately two and a half millennia. For the current Samdhya ceremony affords a strong link with the most ancient strata of Indian religious traditions. These traditions are found in the literature associated with the different Vedic schools, the compilation of which occurred during the first millenuium B.C. and in isolated instances extended into the first few centuries of the Christian era. Herein are found the earliest description of Samdhya.

Samdhya precedes all other ceremonies of the day, be they regular or special. Thus, Samdhya serves, in the following manner, as an important physical and spiritual purificatory agent:

Having bathed (*snana*), put on a clean garment, having bound the top-knot (*sikha-bandhana*), having taken his seat in a pure place, and, having applied sacred ashes to his body and the sectarian mark on his forehead (*bhasma-dharama*), the worshipper is qualified to perform Samdhya. *Acamana* (sipping of water for internal abultion) and pranayama (breath-control) begin the ceremony. These actions are considered to cleanse the body and promote mental stability, bestowing thereby an appropriate ritual attitude and condition upon the worshipper. With the *samkalpa* (declaration of purpose) the worshipper embarks upon the characteristic portions of Samdhya. These are: *marjana*, twice (sprinkling water over oneself while reciting mantras), *mantracaman* (sippings accompainied by repetition of mantras), *aghamasana* (RV. 10. 190 recited in a sin-effacing act), arghya (offering water in the direction of the sun. The water, held in joined cupped hands, is thrown upwards three times. Each water-offering is

accompainied by recitation of Om, the Mahavyahritis, the Gayatri mantra (repeated ten, twenty-eight,, one hundred eight, or more, times) and *upasthana* (standing to worship the sun with special hymns of prayer appropriate for the three Samdhyas). All but the samkalpa and the *aghamarsana* were in practice before c. the 4th C.A.D. Later additions, often from the puranas and tantras, combined with these components to result in the ritual complexity of modern-day Samdhya.

Today it is believed that performance of Samdhya influences spiritual advancement and promotes well-being. In part no doubt because of the frequent repetition of the Gayatri mantra, the benefits of Samdhya worship are thought to envelop the devotee like a protective amulet: "Evil does not go near him, who bathes daily and does not neglect the practice of Samdhya, just as snakes do not go near Garuda, the chief of the feathered race." (*Karmapradipa* 2.16, 17).

Was it a desire for spiritual gains and personal welfare that fostered the Samdhya ceremony? This paper attempts to determine why and how Samdhya was celebrated in ancient days. Such enquiry has not been previsiouly made even though the availability of adequate textual material makes it feasible. The information comes from Vedic texts and epic, puranic and smrti literature.

The study is based on passages in 27 texts. Over half of the these are *Grhya Sutras* and *Dharma Sutras* and *Sastras*; in these the Samdhya is presented in various stages of ritual complexity. Other texts such as the *Taittirita Aranyaka, Sadvimsa Brahmana, Ramayana*, the Vayu and *Visnu Puranas* and several later smritis relate a myth bearing upon the nature of Samdhya and why it ought to be performed. The considerable amount of Vedic .and post-Vedic documentation on Samdhya falls essentially into two categories: those which delineate the extent of the rite and those which explain its intent. To enquire, then, as to the initial intent of the Samdhya is certainly not a mute question, nor an original one. "The expounders of the Veda say, why does a Brahman worship Samdhya, in the evening sitting, and in the morning standing? What is Samdhya? What is the time of Samdhya? What is the essence of Samdhya?" Thus asks the author of the *Sadvimsa Brahmana*. The answer, mythic in nature, is set forth here to gain a deeper

understanding of the underlying religious tradition of a current Hindu ritual. Also it is to demonstrate the symbiotic relationship between myth and ritual which fostered the Samdhya ceremony. For, the ancient Samdhya ritual appears to have been an enactment of an episode described in a solar myth. This myth is so well defined that it may be designated of an episode described in a solar myth. This myth is so well defined that it may be designated as the Samdhya myth. The Samdhya myth prescribes that ritual acts must be performed to effect the defeat of the sun's enemies: only then can the sun rise and stay on course.

Samskasras and the Asramas

The belief that the *samskara* creates a new value in the thing consecrated is to be marked quite early. The following passages might give an idea: "O Indra! Being terrible you have been consecrated for the battle" (VIII.33.8): "O Asvins! you do not injure the boiled milk that is duly consecrated." (V.76.2).

The commonly accepted *samskaras* were 16 according to the Grhayasutras, through their number goes upto 48. Even the 16 are not clearly noted in the Vedic texts; and their full list could be had only form the later period of the Grhyasutras. The aim of the samskara being consecration, whatever was consecrated became medhya, to use the term from the Vedic context. We shall restrict ourselves here to the Vedic texts only, as the Sutras are out of the scope. And the Vedic texts as such do not have a fuller reference to the samskaras. But a rough idea of some of the samaskaras can be had from the Aitareya Br. in the famous tale of Sunassepa: "When, indeed, the animal (here a boy) has passed the ten days afterit becomes medhya", which would show the samskara after ten days: "When the teeth come it becomes medhya;. .. when the teeth fall it becomes medhya... when the teeth come again it becomes medhya; when the Ksatriya takes the armour he becomes medhya' (Ai, Br. VII.13). The last was the stage of youth. But these do not give any idea of the samskaras developed later.

There is no doubt, however, that the *samskaras* mentioned in the *Grhyasutras* must have been prevalent in the Vedic times, though they

were recorded later; for, the Vedic texts that record the sacrificial ritual and form the Yajurveda had no propriety to dwell one the domestic rites. Glimpses of these rites could be had at random. Thus the Rgveda indicates that at the birth of the child a sacrificial rite was performed (IX. 104.1 "As they protect the child by yajnas"). The most prominent of the samsharas referred to are the upanayana and the vivaha. The latter is to be seen at *Rgveda* X.85 and *Atharvaveda* XIV.1. lustration of the bride is mentioned in the Atharvaveda and also in the Rgveda. According to it the bride was made to sit under the yoke-hole, the hole of a chariot-wheel and that of a cart (RV. VIII.91.7 Indra! you have purified Apala (who became the norm of the bride later) through the hole of a chariot-wheel, through that of a cart and through that of the yoke", *yke rathasya khe' anasah khe yugasya*; the same mantra, AV. op. cit., v.41; it was to be recited at the marriage acc. to the Grhyasutras). The AV. has a detail; according to it a piece of gold was to be tied insideed the hole, and it was believed that the water was then the sunwater of fertility, as gold was the symbol of the sun (v.40 *sam te hiranyam sam u santv' apah*).

The RV indicates that the bride was to be selected by the persons from the side of the bridge-groom; for it is said that for the marriage of Surya the selecters were the Asvins and Soma was the bride-groom (Rv. X.86.9 *somo vadhuyur abhavad asvina-astam ubha vara*). There used to be the marriage-procession (v.13 *suryayah vahatuh pragat*); and people used to greet the new bride with. "Auspicious is the bride; see her (33 *sumangalir iyam vadhur imam pasyata*). The rite of upanayana (initiation) is referred to in the AV. (XII.5.4 "The preceptor performing the *upanayana* makes the *brahmacarin his foetus*", *acarya upanayamanah brahmacarinam kurute garbham antah*). The rite is alluded to in the Sat. Br. also (XI.5.412) where the symbolism of the temporary death and re-birth of the brahmacarin ix explained (for further discussion see Dange, Legends in the Mahabharata, Delhi, 1969, pp. 194ff). The rite of conception is alluded to at the RV. (X.184.1 *visnur youim kalpayatu tvasta rupani pimsatu. .. dhata garbham dadhatu*). There is also a faint reference to keeping the second name of the child lest the child be conjured by his first name (*Taitt. Sam*. VI. 3. 1.3, Hence does the Brahmana bear two names for prosperity, *tasmad*

vai dvi-nama brahmano bhavati rdhukah: cf. also Sat. br. III.6.24 tasmad brahmano 'nrdhyamo dvitiyam nama kurvita).

The Funeral rites have been recorded with some details in the Vedic texts. The corpse was led to the cremation (or burial) ground where it was cremated or buried. Both these methods are referred to (RV. X. 15.11 where the men are invited to attend the funeral of the freshly dead person, "O manes that were consumed by the fire, come here, *agnisvatta pitara eha gacchata*). There is clear mention of the two types (RV X.15.14 ye *agni-dagha ye an-agni-dagdhah*). At one place the corpse is addressed thus, "Go near and enter the earth, the mother" (RV.X.18.10 *upa sarpa mataram bhumim*). According to some scholars such references suggest the buying of the jar of bones (cf. also RV VII.89.1, "May I not go the house of clay", *mrnamayam grham*). In the method of cremation, it was also customary to sacrifice a goat and place it with the corpse (RV X. 16.4 said to the fire, "burn this goat by your heat", *ajo bhagas tapasa san tapasva*). Some of the things used by the deceased were to be burnt along with him; and, in the case of a Ksatriya, a bow was laid beside him and taken away by a near relative (RV.X.18.9 *dhanur hastad adadano mrtasya*). If the wife was alive, she was made to lie near the corpse and made to get up to go back to the house (see under, "No Burning of Widows").

In the case of a person who kept the three fire for life (and, hence, was the *ahitagni*), a cow was killed and her hide was placed as a cover for the body; this cow was called *anustarani*. Three fires were placed at the east; and they were watched. It was a good omen if all touched the pyre at the same time (Sat. Br. XII.5.2.9-12). The bones were collected injars, which had the respective shape as the deceased was a male or a female (*Asvalayabna* Gr. Su. IV.5.4 which says that for the female the jar should have breast-like elevations, *alaksane kumbhe pumamsam slaksanayam striyam*). When the bones were buried (or the corpse itself was buried) a stone was to be placed to separate the dea from the living (RV. X. 18.4 *imam jivebhyah paridhim dadhami*, where paridhi should in fact indicate a circle of stones). It appears that for children below five years a canoefuneral was practised (RV.X.135.4 *sam ito navy ahitam*; for further discussion, Smt. Dange S.S., *Summaries of Papers*, All India Or, Conf. Charwad, 1976).

The mention of the Bramacarin in the Rgveda and the Atharvaveda is a clear proof that this stage of life was known (RV.X.109.5 "The Brahmacarin moves among all etc.", there is no others reference to *Brahmacarin* in the *Rgveda*; the same verse occurs in the AV.V.17.5a; but as we have seen, in the AV V17.5a; but as we have seen, in the AV there is a clear context of the samskara of upanayana and the mention of the Brahmacarin). The development of the later scheme of the asrama-s does not become manifest till the time of the Upanisads. *The Maitrayani Up.* (IV.3) and the Cchandogya Up. (VIII.5) refer to the Brahmacarin and a Grhastha. The Garhapatya is, howeve, mentioned in the Rgveda (X. 85.36 "I hold your hand. . .; the gods have given you to me for *garhapatya*").

Thus, these two asramas alone find express mention in the earlier Vedic texts. The *Vanaprastha* and the *Samnyasa* do not find mention in them. All the four asramas are first mentioned in the *Aitareya Br.* (VII.11, in the context of the tale of Sunasepa, "What the dirty wear, what the deer-skin what the beard, what the penance; O Brahmanas! desire the son alone"), where the words deer-skin, beared (and moustache) and penance are indicative of respectively the Brahmacarya. Samnvasa and the *Chandogya Upanisadsaya* "Sacrifice, study and giving away gifts is the first stage, penance is the second, staying in the house of the preceptor as a Brahmacarin is the third, (the fourth is) staying in Brahma-in nectre" (Cchand. Up. II.23.1), where we have the idea of the Garhastha, Vanaprastha, Brahmacarya and the Samnyasa respectively. The most perfect is the reference is the Jabala Up.: "After finishing the *Brahmacarya* one should be the *grhi*; after being the *grhi* one should become the vani; becoming the vani one should renounce the world" .(IV).

Sanhito-Upanishad Brahmana

The *Sanhito-Upanishad* Brahmana consists of a single chapter in five brief sections. Dr. Burnell remarks that from a literary point of view the text is worthless, but that the first three sections furnish some interesting information, "more especially" "the first traces of the systematic study of the Saman or chant." In his "Andria

Grammarians" pp. 26, 34, & c., Dr. Burnell has shown that "the beginnings of all Indian science are to be sought for in the Brahmanas.

"The first section treated of the fancied effects of recitation in different ways. The second and third section show the first stage in the process of analysis of the relation between the Saman and the words, subsequently so developed that nothing like it can anywhere be found. Chimerical effects are attributed to musical peculiarities in the chant." "The fourth section," Dr. Burnell states, "is brief, and that is the only merit that can be attributed to it, for it is on the never failing topic of the merit of particular presents to a religious teacher. Disquisitions of this kind abound *ad nauseam* in Sanskrit literature of all periods, and exhibit a strange phase of the Hindu mind. To a foreigner it is simple impossible to understand how men who could occupy themselves in grammatical analysis and metaphysics with such success as has been done in India could condescend to such puerilities as imaging the effects of all kinds of presents from a paltry mess of gruel up to impossible sums of money. . .The most perfunctory observation of actual fact would soon have dispelled such illusions as occur in this section, but they command belief even in the present day. The last section is pure mysticism, to most of which it seems impossible to attach any precise meaning."

Sapta

On reflexion on Vedic passages where the word sapta—occurs and on reading the commentaries there on by Yaska and Sayana we get the impression that sapta in the Rgveda in places also meant *sarpana-svabhava.* But strangely enough no modern interpreters have ever taken notice of this interpretation of Sayana, so frequently resorted to in his commentary. For this new and apparently unconvincing interpretation, no doubt, Yaska appeared primitive and erroneous no modern Vedic student gave any attention to it. We have therefore made an attempt to study this word more closely in all its contexts, and examine how far this etymology of Yaska can be supported from Vedic evidences.

Sapta—in the Rgveda is associated with a number of things. The

sun is called sapta sva, his horse is sapta-naman and his ear sapta. Further he is said to possess *sapta hariah*; to have sapta rasmis and hence he himself is known as *sapta-rasmi*. The Adityas or the sons of Aditi, unlike the later tradition, are only seven, the eighth *Martanda* being a still-born was thrown away by Aditi and thus she went to the gods or to the Primeval Age only seveu suns.

The riverse are sapta—(with which the word is more frequently associated) and so are the apah, the apah, the hotrs or *rivijs, rsis* or *vipras*, the *metres, dhamans, dhitis, purs, ratnas, maruts, danus* and a number of other things.

In the human RV. I. 164 especially in verses 1-3 we find the word sapta-very freely being employed, which Geldner in his notes on RV.I.164,3 calls a play or trick with the numeral seven (spielerci mit der Siebuezahl). The first a few stanzas of this hymn describe Time or the sun as the Supreme diety, where the word sapta—has been intentionally employed rather often by the Vedic bard causing a great confusion to the commentators. For instance the phrase Sapta-putra in RV.I.164, I has been interpreted by Yaska as saptama-putram and them taking *sapta*—as an equivalent or errupt form of *sarptr* it has been again interpreted as *sarpana-putra*. The commentator of Nirukta further explains it as: *sarpana hi tasya rasmayo muhurtam apy-anava-sthayina yasya putrah* so' *yam sapta-putrah*. Sayana, who closely follows Yaska, here adds one more explanation applicable to param' *svara as sapta lokah putra yasya tadrsam* (parame' svaram). Again while interpreting sapta—in

Sapta yunjanti ratham eka-eakram/eko asvoa vahati sapta-namal

tri-nabhi akram ajaram anarvam/ yatre' ma viva bhuvanadhi tasthuh//

imam ratham adhi ye sapta tasthuh/ sapta-cakram saptavahanty-asvah/

sapta svasaro abhi sam navante/yatra gavam nibita namall

RV. I. 164, 2-3.

Sayana evinces quite uncetainty or his helplessness by explaining the

word in a number of ways. He infers that sapta—denotes seven different things. From these interpretations we can see how much confusion is caused by the frequent play of the word sapta—in these verses. Sayana makes these verses applicable to the year as to the sun and interprets them both ways whereas Geldner remarks that the ratha (=sun) in I, 164.2 is the visible symbol of year or time and that the seven horses who yoke themselves are none but the seven rays of the sun. Again he says the riders in the ear are the seven priests, the seven horses the metres, the wheels the seven froms of sacrifices (Agnistoma' di-samstha) and lastly the sisters the seven vanis (voices or tunes). According to Sayana also ratha in these contexts symbolizes the dise of the sun and asva in eka asvah the sun. We should note here that cakra is actually applied to the visible dise of the sun here and many other similar contexts in the Rgveda. In his book-*Arctic Home in the Vedas* Tri. Ak therefore rightly observes:—"It seems, however, that the wheel of the sun means the sun himself inthe present legend. Thus in I. 175, 4 and IV, 30, 4 the phrase used in *suryam cakram* evidently meaning that the solar or itself is conceived as a wheel. The nature of this wheel (sun) is to roll on incessantly day and night and still the wounder of this *cakra* is that it never wears out. This visible disc of the sun has been variously described as ratha cakra, and the eye of the sun in this hymn. The verse I, 164, 12 says the sun who has gone to the lower half of the hamisphere and covered with *purisa* becomes visible (vicaksana) when he mounts on the car which is *sapta-cakra* i.e. the car with constantly rolling wheels. The explanation of *sapta-cakra* given by the interpreters meaning seven season &c.. is only a vain attempt to find out some meaning out of the phrase. In the whole of the Vedic literature no where is it said that the seasons are seven.

The verse I.164, 2 makes it expressly clear that the sun's chariot has only wheel (*eka-cakra*) and that it is drawn by only one horse who is called *sapta-*, a generic name for things that are on constant move, or who has, as Sayana explains it, seven names or seven bendings. In the immediate next verse we hear the same chariot being called *sapta-cakra* which is drawn by not one horse but seven. This natrurally puzzled the commentators and hence Sayana comments on *cakra* as rays! From this apparently contrasting description we can escape only if we accept.

the alternate meaning of sapta-persistently recorded by the scholiasts, and interpret the phrase as "a chariot having rapidly and constantly roling (*sarpanasvabhava*) wheels" and not "seven-wheeled." The wheel of the sun (=sun's disc) is needed *surpana-svabhava,* moving day and night wihtout a stop, and so are his horses i.e., rays which rapidly pervade the universe. The svasurah in this verse are the celestial rivers which circulate the universe carrying the sum and the heavenly bodies can aptly be called *sapta*. The passage *yavam ui-hita sapta nama*' inthe Rgveda and hence Brhaspati is described as *sapta-gu* (X.47.4) as well as *saptarasmi* (IV,50,4). Would it therefore mean that the covs (gavah) of the car (i. e. rays of the sun) have been named as sapta-? It is indeed an apt nomenclature for the rapidly pervading rays of the sun. Further it is interesting to note that the sun's rays have seven colours.

Besides the sun there are some other Vedic deities who are also described as *sapta rasmi*. To wit, Indra in RV. II, 12, 12 is called *sapta-rasmi* and Geldner in the notes below observes that sapta—in the places generally means many. This clearly shows that he was not satisfied with its normal meaning at least in few Vedic pasages. Indra is further said to have yoked the sun's car having *sapta-rasmi.* (VI, 44,24). Brhaspati, when he was first born in the highest heaven of mighty splendour, is described to have dispelled darkness and, here he is rightly called *sapta rasmi*—Sayana correctly explains it as sarpana—*tejo-yuktah,* possessing the splendour that rapidly pervades. Only with such powerful splendour he can dispell the darkness in the word below. Saptasya in this verse again may mean 'with mouth wide open' and thus spreading his rays. Geldner strangely enough takes, sapta-rasmi for seven reins (mit sieben Zugeln)! It appears he imagined Brahaspati with seven equine faces well-reined! Trita Aptya says his home is in that region home of tejas or rocana and where gods of light dwell. (I, 105,9.). The celestial Fire who floods the lumunous realms of heaven (*visva divo rocana paprivamsam* I, 146. I) is also a sapta-rasmi (I, 146, 1 Cp.II. 5, 2). Thus in the Rgveda many luminous deities are said to be *sapta-rasmis* i.e. rapidly spreading their light.

The-horses of the sun appear to be his early rays spreading in the horizon at dawn. These rays penetrate the darkness of the night and

restore life to the silent world. The colour of these horses (=rays) is golden and they are quite young. Hence, they are generally described as sapta yahvih haritah or simply sapta haritah in the Rgveda. These young gliding horses carry the sun in his journey round the universe,—tam suryam haritah sapta yalvih spasam jagato vahanti (IV, 13,3). His journey through the heaven is very picturesquely described in RV.I,35,2 as

These fast pervading rays are said to be quite distinct (*sapta sundhyuvah* I, 50,9) as they are so at early dawn in the background of night's darkness. These golden fast gliding horses are often said to yoke themselves at dawn and carry the sun from the dark nether would on his days' weary journey.

The rays of the sun are not only five or seven, but innumerable. Hence, the sun is actually called *sahasra-rasmi* in Sanskrit. It is quite clear that *ratha, cakra, asva or harit* are all allegorical representations of the sun and his rays. The sun who travells round the universe requies a fast moving car and a horse. Hence his car and horse both are alwasy qualified by *sapta*—fast moving. But this meaning of *sapta*— was later forgotten and the expression was confounded with the homophonous word *saptan* meaning seven. When the numerical meaning is not quite suitable the modern interpreters conveniently says it mean many!

Sapta Rasmis

The ideas regarding the sevenfold approach to Reality is adumbrated in the Rgveda. The sevenfold man has been occasionally referred to in early Vedic criticism. Among the ten possible interpretative approaches to the Veda set forth by ancient commentators, the Adhyatmic or spiritual approach is one. While some distinguished ciriticism has been produced on the basis that the dominant feature of the Rgveda is its spititual meaning, we have not come across a systmeatic, hierarchical approach to the psychological functions of the gods outsiede of Sri Aurobindo. Sir Aurobindo clearly emphasizes the seven-fold approach to Reality and it becomes a recurrent theme in his book, *On the Veda*. Indeed, a good deal of the material for the exposition of the psychological functions of the gods

in this article is derived from Sri Aurobindo. But he does not set forth seven-fold approach in isolation and with emphasis as a philosophical method of the Rgveda. It has not therefore, been considered in its universal context so far. In fact, it has not even received adequate attention as one of the dominant meaning of the Rgveda.

"Those which are the seven rays (of the sun), in them in my navel expanded. Trita, the son of the waters, knows that (it is so) and he praises them for his extrictation (from the well). Heaven and Earth, be conscious of this (my affliction)."

"The rays of the sun abide in the surrounding centre of heaven; they drive back the Wolf crossing the great waters from the path. Heaven and Earth, be conscious of this (my affliction)."

The first verse tells us that the navel of man is expanded in the seven rays of the sun. The navel is the seat of the lover vital-our desires and frustrations and the impulsions that come from the subconscious and the unconscious. The centres called *manipura, swadhisthana* and *muladhara* belong to this region. It is the conquest of the navel that leads to integral knowledge. We are also that the rays of the sun drive back the wolf crossing the great waters, from the path. It is these rays that conquer the pani called Vala, the king of the Subconscious and Vritra, the king of unconscious. The Wolf is a force that travels from these nether regions. The Sun is the dispeller of all this evil.

But what do the seven rays of the sun indicate? There are references to the seven rays scattered throughout the Rgveda, but couched in varying imagery. The seven principles which are symbolised by the seven rays and the seven streams of being are referred to as *sapta archisah*, the *seven* flames; or *sapta ratnani*, the seven delights; *sapta* gavah, the seven cows or rays; sapta dhenavah or sapta *matarah*: the seven fostering cows, mothers or rivers: *sapta Dhivtaya*; the seven forms of the Thought Principle; and *sapta vanthi*; the seven words of the beatrix Goddess Vak, the expressive power of Aditi.

The seven Tatwas are the seven fundamental principles of exsistence. These are psychological principles. The Rishis apprehended the One Existence behind and above all things—an unknowable and

timeless Being. This Deva is That,—the origin and cause of all things and the result as well. He is builder of the worlds.

The one is also Two and the appears both as Being and Consciousness, as Male and Female, as Father and Mother of the Worlds. He is also the divine son born into the worlds. He is Heaven and Earth, Mind and Body, Soul and Nature, Divine and Human, Mortal and Immortal.

He is also the two triple principles constrasted with each other: Mind-Life-Body and Sat-Chit-Ananda. Between the two triple principles is the link principle—*Ritam*, or the *Briham* or *Mohan*. All these principles apply themselves to each separate formation of Nature.

The seven rivers or matarah correspond to the seven fold substances of the ocean of being, the substance which is formulated in the seven worlds. It is the full flow of these seven rivers which is the culmination of the entire activity of the being, the seven strands of all being. These woven strands of being, the seven strands of all being. These weven strands of being are *dhenavah* of fostering cows or rivers. The mother of the gods, or cow unsayable, takes from as energy of conscious being on the seven planes of world-action, which are referred to as rivers or fostering cows, created by herself. The seven rays or forms of the thought principle are just cows (not fostering cows), seven forms of the Divine Consciousness. These seven cows or rays, which are seven forms of the Divine Consciousness, have to be held in the waters of being. The seven cows have to drink the waters of the seven rivers. This is the consummation, the crowning glory of human life; according to the Vedic seers.

One can also venture the statement that no formation of Nature can be understood perfectly, no situation, event, object or person—unless we view it or him in its or his association with each one of these planes. Thus, we know kind in its entirety only when we apprehend its activity on each one of these planes. We see it as physical Mind on the material plane; as Bervous Mind on the vital plane; as Pure Mind on the mental; as Truth-Mind on the archetypal plane; as the Mind of Pure Being-Consciousness-Bliss on the divine triple plane or *parama paravat*. In fact, each event, object or person on the material plane has

its counterparts or manifestations which are progressively subtler on the other six planes. It is only when we have grasped its significance in its seven fold aspects or manifestations that we know the ultimate Truth about it, i.e., we know it comprehensively. We can even examine problems that have confronted the world for age, in this perspective, and realise what defect of vision has made it possible for them to d-fy any solution whatsoever.

Many hymns in the Rgveda refer to Indra's conquest of the hundred cities of the enemy. Indra is known as *Purandra*, the destroyer of cities or forts, or this account. The luminous mind of man can perceive the whole truth only when it has evolved all events, objects and persons into their seven analysable forms, tracked them according to the laws of being. Apart from such political allegory as in implicit in this piece of symbolism, the hundred cities can be said to stand for truth in tis entirety. They are accounted for as follows:

(1) The Subconscious which is the foundation of all these cities.

(2) The One who is their summit and container.

(3) $7 \times 7 = 49$. Each event, object or person takes a form each on the seven planes or priniciples. Each plane or principle is also modified by the subordinate manifestation of the other within itself. Therefore, in the seven ascending degrees, or steps of what is mortal towards immortality, there will be seven forms of an event or object on each plane. If finer details have to be gone into, we will have to tackle the 7×7 (49) projections of the object, person or event in order to grasp the whole truth, in their descent form the summit to the material plane, the gods also assume seven forms, the last or material one being their birth in the consciousness of man. No doubt, the one Deva is all the gods. But these powers and principles function in each one of the gods uniquely. For instance, Agni represents divine illumination and force. As *Parthivagni* (the fire belonging to earth), he is *Vaishvanara* or the universal soul of power housed in men, birds, beasts, plants, herbs and rocks. He is the force of the Devouring Desire of the life in us and that leads to purification. He

makes the tree grow according to its-seed. He is *Vaidyaeagni* or electric force in *antariksah* or the atmospheric world and surya or the Sun in swar or heaven. In the inner antariksha or vital world, he is aptyuh, the child of the waters, the Horse (*Dadhikaravan*) purifying the nervous life of its desires and instincts. On the mental plane, he is Indra as Surya or the sun. On the plane of swar, trita aptya, the purusha of the mental plane, sharpens him into an axe, a clear and effective power of liberation. To the vision of the secret soul that Agni is and to the blaxing will, knowledge is added here. Agni is force rises to the womb of the mental clarity and assumes universal forms, largeness and multiplicity, on the archetypal plane or the solar world. In the divine triple world, Agni finds the sources of divine plenty and pours it out on our life. He becomes the One, the soul in man revealed in its universality, though he still enjoys the manifold movement of the rivers, the multiple cosmic energies. *Kavikratuh.* (Seer-Will) of the archetypal plane, he becomes *mayobhuvah* (bringer of felicity) on the divine tripe plane. Here also emerges the divine truth in thought, word and act. This *gotama* or master or light leads the sacrifice in each one and in the cosmos and fulfils all in the multiplicity.

The 'seats' or planes of the soul, often called 'cities' are thus seven, each with its seven provinces, the other six principles also being represented on each plane in a subordinate manner. The upward aspiration of Nature to the Soul is symbolised in 49 'cities' and the downward gaze of the Soul on Nature in the other 49. The Subconscious foundation and the summit of the One who contains all, add up to the hundred 'cities' conquered by Indra, the mind of light in man.

Sapta-Sindhu

This phrase has been interpreted by almost all Vedic scholars as seven rivers though they greatly differred with each other in their opinions as to the specific rivers which made up this number. While

interpreting *sapta sravatah* in RV, I, 71, 7 *Sayana* observes: *imam me gange ity asyam rci sapta hi nadyah pradhanyena sruyante.*

Now coming to the modern interpreters we find they all agree as far as six rivers, viz., the five rivers of the Punjab (*Vitasia, Asikni, parusni, Vipas* and *Sutudri*) and the Indus are concerned but differ on the seventh. Max Muller takes Sarasvati for the seventh, Ludwing Kubha and Lassen orginally Kubha and subsequently Sarasvati. After quoting the opinions of the above writers in his Varuna Luders shows preferece to the Sarasvati on the strength of express evidence of RV. VII, 36, 6 where the Sarasvati is described as the seventh and the mother of floods,—*sarasvati saptathi sindhu mata.* Having recognised the difficulty of identifying the seven streams, Keith observes:—". . .The confusion of seven streams is particularly often found, doubtless because of the Vedic predilection for the number seven. It is probably needless to press the number for and exact identification especially as it is quite probably the idea came with the Indians from Iran." Tilak believes that these are the aerial or celestial streams and have little or nothing to do with the rivers of the Punjab. He remarks:". . .The Punjab, as remarked above, is a land of five rivers and not seven; and though we might raise the number to seven by adding to the group any two insignificant tributaries according to our fancy, yet, the artificial character of the device is too apparent to justify us inholding the expression *sapta sindhavah* was originally suggested by the rivers of the Punjab". . .Realizing all this confusion of *saptasindhavah* Macdonell doubts whether 'sapta' in this and several other contexts stands for a definite number at all. So does Hopkins in his paper "*Numericial Formula the Veda.*" Zimmer too remarks that we should not press the number for an .exact identification and that it may designate *zum Rigveda* Grassman gives "alle" (all) and "viel" (many) as the implied meanings of sapta—in compounds like *sapta—pada* and *sapta-budhna* respectively. Luders is not satisfied with all this explanation. He holds that the *sapta-sindhvah* designates a definite group of rivers especially because the expression denotes a definite contry watered by a definite group of seven rivers. The expression *hapta Hindu*, the Iranian equivalent of *sapta-sindhu*, further added to this confusion. The western writers believed that this expression

referred to the Punjab.

In support of this they point out RV. VIII, 24, 27 where *sapta-sindhu* is used, according to them, as a place name referring to the Punjab. We should remember here that the *hapta hindu* of the Avesta is actually a name of a mythical land encircles by the mythical rivers, whereas *sapta-sindhavah* in the Veda simply means ever-flowing streams,—or assuming sapta in this context meant seven, only seven streams. In RV.VII, 24, 27 referred to above sapta-sindhusu are two separate words and as such they can mean at best on the seven streams, and, if at all the phrase implied some territory where these streams flow it simply did so just as the idism gangayam ghosah implied Sayana, therefore, correctly translates it *ganga dyasu nadisu. yad vasarpana-silasu nadisu. tat-kulesv its arthah ity arthah.* Griffith also renders it as: on the seven streams and, in the notes below adds: in the land of seven streams, whereas Geldner straightaway renders it in one phrase as im *Sieben-stromland* and this *Siebenstromland* was generally believed to refer to the Panjab. Which as it implies is a land of five rivers. As far as we know there is no Vedic authority nor any tradition which would warrant the assumption that *sapta-sindhu* meant the Punjab or the rivers of the Punjab and that *Sindhu* in this phrase meant the Indus. Therefore, we have to seek the explanation of *sapta-sindhu* in the Rgveda itself.

Sarva

The sense of sarva-may also be illustrated by passages such as Ait. Br. 6, 31,2 *na vai sakrd evagre sarvah sambhavaty, ekaikam va angam sambhavatah sambhavati* "not at once. . .does it come into being whole separately each member comes into being as it comes into being". Hence also the compound *saravanga*-(RV.10,161,5; AV.8,2,8 etc.) "whole-limbed, entire or perfect in limb" (joining arista- "unhurt"), and "complete" (in general).

The combinations of *sarva*-and *visva*—are therefore not necessarily autological in character: TBr. 3, 1, 1, 1 *yasyema visva bhuvanani sarva* may have meant" . . . all these worlds in their completeness (entirity); visva-pointing out the inability to proceed after a certain total number

has been counted, sarva-emphasizing the idea of wholeness, and completeness and the inability to descern defectiveness

Let us now turn to the compound asarva-. In AV. 9, 2, 14 *asarvaviras caratu. . . dvesyo mitranam parivargyah* svanam the translation given by the American scholars "with his heroes not safe" is doubtless prefeerable to that of the Petograd Dictionary: "whose people are not complete" (*"seine Leute nicht voll beisammen habend"*). The adjective is of some frequency in the brahmanas: Jaim. Br. 3, 123 is very instructive; *kumari, sthavirao va ayam asarvo nalam patitvanya* "girl, this old man, who is decrepit, is no adequate husband". The sense of the word no doubt is "defective. not complete, lacking something essential"; ibid, 124 *yuvam va asarvau stho,* you *devau santav asomapau sthah* "you are 'defective' (incomplete)—or: there is something wrong with you, because though being gods you are not admitted to drink the soma juice". Cf. also Sat. 4, 1, 5. 10 *ff.na vai susarvav iva stho na susamrddhau* "you are neither quite complete nor quite perfect". A person who is niether a nobleman nor a purohita is incomplete: asarv-, the same brahmana says (6, 6.3.12).

In an interesting pericope of the Jaiminiya-upanisad-brahmana, 3, 1, 1, 1 ff. the reasons are given why some powerful beings may be called *asarva-*: in that the sun has gone to setting, it has gone to the seizers who are in the west, therefore it is not complete: tena so *'sarvah*; the moon and the asterisms are for the same reason "incomplete"; the fire is *asarva—*. because it dies out; day and night, because they pass; the quarters of the sky, because they are confounded and cannot be distinguished as night; the god of rain, because he loses and drqws water; the waters, the herbs, and the forest-trees, because they are exhausted. Here the sense of asarva—is very much in evidence: what is not always and in all respects perfect, what in some respects falls short of the ideal standards, what loses part of the power or energy which it respresents, is *asarva-*.

From a passage in the Aitareya-Brahmana (8, 7) it appears that the long formula devasya tva savituh prasave etc., is not considered to be "complete" as long as it is not concluded by *bhuh, bhuvah, svah.* "If he is anointed without a complete formula, he is liable to depart before

he has completed a full lifetime'' (*yad asarvena vaca 'bhisikto bhavatisvaro ha tu purayusah praitoh. . .*). The vyahrtis, indeed, are sarvapti- *i.e.* they represent "the obtaining of completeness", and by adding these the institutor of the sacrifice is liable to complete a full lifetime, to live the whole of an ayus; by conquest he obtains "*sarvam*": *Isvaro ha sarvam ayur aitoh, sarvam apnod vijayeda.* It may be added that the commentary explains asarvena by sampurtirahitena "destitute of completion".

In connection with the sacrificial horse the Satapatha-Brahmana 5, 1, 4, 5 observes that it was produced incomplete (*asarva-*) when it was produced from the waters, because something belonging to it was left behind; by means of that one completes the horse and makes it whole (*samardhayati krtsnam karoti*). The wife, the same Brahmana (5, 2, 1, 10) holds, is one half (*i.e.*, the complementary part: ardhah) of his own self; hence, as long as he does not marry her, . . . for so long he is incomplete. This observation is made in connection with the ritual mounting of the sacrificial post during the Vajapeya: in performing this rite the sacrificer attempts, for himself and his wife, to reach the sun. In ascending the sacrificer pronounces the words: *sarva etam gatim gacchani* "complete I want to go to that (supreme) goal." Here man obviously endeavours to reach the high goal of union with the light of heaven in the same state of wholeness and completeness in which he tries to preserve his body while living on the earth. Another interesting passage illustrating the same thought is J. Up. Br. 3, 3, 5 "whose thus knows this self of the uktha firmly established in the self, comes into being in younger world with limbs, with a body, whole": *sangas satanus sarvas sambhavati.*

Satapatha Brahmana

The Satapatha (or 100 path) Brahmana, socalled because it consists of 100 *paths* or sections, each called a Brahmana, is the best known, the most important and most significant of all the Brahmanas, and it is also regarded as one of the most modern of all the Vedas. The first nine books or Kandas continually refer to the first 18 books of the White Yajus Sanhita, and are indeed regarded as a running commentary upon

them. The sacrifices of the Vedas are divided into three classes, which stand out very markedly from one another, the Soma sacrifices, the animal sacrifices and the haviryagnas or offerings of milk, butter, grain, food, & c. Books I and II of the Satapatha Brahmana treat of the last of these three. Hence the first chapter gives an account of the vow of abstinence form certain kinds of food, especially meat, and from other carnal pleasures. Near the close of Book first we have the disgusting legend of Prajapati and Dawn and the wellknown story of Ida or the horned fish and the Deluge.

The aim of the *Yajnavalkiya-Kanda* is the glorification of Yajnavalkya, and it recounts how, at the court of his patron Janaka, King of Videha, he silenced all the Brahmanas of the Kurupanchalas, & c., and gained his patron's full confidence (see Book xii of the Mahabharata). Mention is made of Yajnavalkya's two wives, Maitreyi and Katyayani for the first time in the eighth Brahmana of the preceding Book.

"The legends interspersed in such numbers throughout the Satapatha Brahmana have a special significance. In some of them", weber remarks, "the language is extremely antiquated, and it is probble, therefore that before their incorporation into it they possessed an independent form. These include the legends of the Deluge and the rescue of Manu, the restotation to youtth of Chyavana by the Asvins at the request of his wife Sukanya, of the love and sepration of Pururavas and Urvasi, and several other. "Many of them reappear as episodes in the Mahabharata in a metrical garb and often very much altered. It is obvious that we have here as much more intimate connection with the epic than exists in the other Brahmanas." We find the explanation in the fact that "this Brahmana substantially originated and attained its final shape among the tribes of the Kurupanchalas and the neighbouring Kosla-Videhas. The king of the letter, Janaka, who is represented in it as the chief patron of the sacred doctrine it embodies, bears the same name as the father of Sita and father-in-law of Rama, in the Ramayana. This is, however, the only point of contract with the Ramayana legend which can here be traced, and as the name Janaka seems to have belonged to the whole family, it also virtually disappears. Nevertheless, I am inclined", continues Prof. Weber, "to identify the father of Sita

with this exceptionally holy Janaka, being of opinion the Sita herself is a mere abstraction, and that consequently she had assigned to her the most renowned father possible. As regards the special relation in which the Brahmana stands to the legend of theMahabharata, Lassen, it is well-known, takes as the fundamental feature of the latter a conflict between the Kurus and the Panchalas, ending in their mutal annihilation, the latter being led by the family of the Pandus, who came from the West. Now at the time of the Brahmana, we find the Kurus and the Panchalas still in full prosperity and also united in the closest bonds of friendship as one people.

Consequently this internecine strife cannot yet have taken place. On the other hand in the latest portions of the Brahmana, we find the prosperity the sin, the expiation, and the fall of Janamejaya Parikshita and his brother Bhimasena, Ugrasena and Srutasena, and of the whole family of the Parikshtas, apparently still fresh in the memory of the people and discussed as a subject of controversy. In the Mahabharata boundless confusion prevails regarding these names. Janamejaya and his brothers are represented either as great-grandsons of Kuru, or else as the great-grandsons of the Panduih Arjuna, at whose snake sacrifice Visampayana related the history of the great struggle between the Kurus and the Pandas. Adopting the latter view, which appears to be the better warranted, from the fact that the part of the Mahabharat, which contains it, is written in prose, and exhibits a peculiarly ancient garb,—the supposed great internecine conflict between the Kurus and the Panchalas, and the dominion of the Pandavas must have been long past at the time of the Brahmana. How is this contradiction to be explained? That something great and marvellous had happened in the family of the Parikshitas, and that their end still excited astonishment at the time of the Brahmana had already been stated. But what it was we know not. After what has been said above, it can hardly have been the overthrow of the Kurus by the Panchalas; but at any rate it must have been deeds of guilt; and indeed I am inclined to regard this as yet unknown 'something' as the basis of the legend of Mahabharata.

"To me it appears absolutely necessary to assume, with Lassen, that the Pandavas did not originally belong to the legend, but were only associated with it at a later time, for not only is there no trace of them

anywhere in the Brahmanas or Sutras, but the name of their chief hero, Arjuna (Phalguna), is still employed here, in the Satapatha Brahmana (and in the Sanhita) as a name of Indra; indeed he is probably to be looked upon as originally identical with Indra and therefore destitute of any real existence. Lassen further concludes from what megasthenes reports of the Indian Hercules, his sons and his daughter Pandaia and also from other accounts in Curtius, Pliny and Ptolemy, that at the time when Megasthenes wrote, the mythical association of Krishna (?) with the Pandavas already existed. But this conclusion, although perhaps in itself probable, its at least not certain, and even if it were, it would not prove that the Pandavas were at that time already associated with the legend of the Kurus. And if we have really to assign the arrangement of the Madhyamdina recession to about the time of Megasthenes, it may reasonably be inferred rom the lack of all mention of the Pandavas in it, that their association with the Kurus had not then been established, although, strictly speaking, this conclusion has weight, not so much for the period when the arrangement of the work actually took place, as for the time to which the pieces arranged belong.

"As with the epic legends, so also do we find in the Satapatha Brahmana several points of contact with the legends of the Buddists on the one hand, and with the later tradition conerning the origin of the Sankhya doctrine on the other. . .As regards the Buddhist legends the Sakyas of Kapilavastu (whose name may possibly be connected with the Sakayanins of the tenth *Kanda* and the Sakayana of the Maitrayana-Upanishad) called themselves Gautamas, a family name which is particularly often represented among the teachers and in the lists of teachers of the Brahmana. It is moreover the country of the Kosalas and Videhas that is to be looked .upon as the cradle of Buddihsm: Svetaketu son of Aruni, one of the teacher most frequently mentioned in the Satapatha Brahmana is with the Buddhists the name of one of the earlier births of Sakyamuni. Prof. Weber thinks the use of *Magadha, Arhat, Sramana, Maha-Brahmana* and *Pratibuddha*, are also suggestive of Buddhism. "The name Chelaka, also in the Brahmana, may possibly have some connection with the peculiarly Buddhistic sense attached to the word *chela*. Ajatasatru and Brahmadatta, on the contrary, are probably but namesakes of the two

persons designated by the Buddhists under these names as contemporaries of Budha (?). The same probably also applies to the Vatisiputriyas of the Buddhists and the Vatsiputras of the Virh. Arany. (v.531) although this form of name, being uncommon, perhaps implies a somewhat closer connection. It is however the family of the Katyayanas, Katyayaniputras, which we find represented with special frequency among the Buddhists as well as in the Brahmana (although only in its very last portions). We find the first mention of this name is the person of one of the wives of Yajnavalkya, who is called Katayyani. . .It also appears frequently in the lists of teachers, and almost the whole of the Sutras, belonging to the White Yajus bear this name, as that of their author." Of these we do not threat.

From all these mattes touched upon, it will be seen that the Satapatha, though by no means the older, has been found of greatest interest to students.

The Mandala Brahmana is attached to the Yajur Veda.

Seas and Deserts

The meaning clearly is that it was seen rising in the morning from the eastern sea and retiring for rest in the evening to the eastern sea. In an other verse *Agni Va* aisvanara is praised for removing the investing gloom at the rising of the sun from the heaven and the earth as well as from the avara or the eastern and para or the western sea. In other verses, these two seas are colled the Aravat and Paravat seas. The existence of the eastern and western was is further proved by the fact that in some verses the sun or the mornig gods Asvins are described as rising from the sea while in others as retiring into the sea. Before proceeding further we would like to discuss the meaning of these words. As noted from V.S. Apte's Practical Sanskrit English Dictionary avara = nearer, para = distant. arvanch - being on this side (as the bank of a river) (opp. para), arvak = in the proximity of, near, apara = western and purva = eastern, Arvavat would mean nearer and paravat would mena remoter. P. L. Bhargava says that it is possible that some of the southwestern part of Sindh was still under water.

There is no necessity to surmise it as the meaning is clear even without supposing a wedge of sea on the western side of the seven mouths of the river Indus as shown in the map by P. L. Bhargava. He says that the *Purva, Avara* and *Arvavat* sea is one. According to him could not have been the Bay of Bengal which is far removed from the home of the Rgvedic Aryans. He is of the opinion that the problem deserves a detailed discussion. Then P. L. Bhargava says that the facts mentioned about the Purva sea and the Sarasvat sea make it clear that these were seas in the east and the south of some parts of Saptasindhu in the Rgvedic age. The region that lay in the south of Saptasindhu was what is now called Rajasthan. The epics and the Puranas lend support to the view that a considerable part of the modern Rajasthan was covered by sea in the Rgvedic times. A part of this sea is called Ujjalaka in the *Puranas* and the *Mahabharata* in connection with the exploits of the Aiksvaku king Kuvalayasva who is said to have killed *a Raksasa* (whence he got the name Dundhumara) near this sea. Dhund is a river flowing east of the Amber hills and falls in Morel river which falls in the Banas river. So it is crystal clear to us from it that it was on the eastern side of Sarasvati and western side of Dhund. In the geographical map there is only one place which satisfices this condition and that is Sambhar lake and so *Purva* or *Arvavat* sea should not be put on the westerrn side of a Sarasvat sea as done by Professor P.L Bhargava in the map facing p. 220 in his book quoted above. Then P. L. Bhargava says that the *Ramayana* also seems to refer to a part of this sea as the Drumakulya sea for the Abhiras who are said to have lived on its shores are regarded by the *Mahabharata* as living nearer Vinasan i. e., the place where the Sarasvati disappeared. But when did sarasvati disappear question. It carried lesser water after 1000 B. C., as the encatchment area of Sarasvati and its tributaries passed on Jamuna due to geological changes and arghaeologists like V. N. Misra, and S. N. Rajguru put it in 1000 B.C. According to them Sarasvati carried less water but did not disappear according to them up to 1000 A. D., however thin it might have become. Then we are only to known where did the Arbiras live. According to *Bhagavata Purana* when Krsna went from Indraprastha (Delhi) from Dwarka (Gujarat), he crossed two deserts known as Maru and Dhanva on the western side of the river

Sarasvati where they drank the water of Drumakulya sea according to Valmiki. The Nirnaysagara Press edition of *Bhagavata Purana* has the recession Marudhanvamatikramya compounding the two words Maru and Dhanva but according to Amaraksa both of them mean the same thing. So there would be a tautology but we have a number of manuscripts with us which have the recension not compounding the two words and thus avoiding the tautology. The *Rgveda* and the *Atharvaveda* have used the word Dhanvan for desert and not Maru. P. L. Bhargava says that it seems Sindh was then as now, a desert region for in one verse *Agni* is said to shine from the *Paravat* sea across the desert.

Thus, we are in complete agreement with Professor P. L. Bhargava as far as identification of Saryanavat Samudra is concerned but with a little difference as far as Apara Samudra is concerned and very with him as far as identification of Sarasvata samudra and Arvavat Samudra is concerned.

Sexual Fluids

Sexual fluids are almost always linked in some way to the process of eating food and to the classical sacrificial ritual frequently they are also linked ot the fluids of the sky and to those of the sacred animals, the cow and the horse. These links raise from the very start the difficult question of how to interpret metaphor in religious texts. What is meant when the text says "The rain is the urine of the sacrificial horse" (BAU 1.1.1)? How literally is one to interpret symbolic statements? Although there are certainly important differences between the semantic levels of metaphorical discourse and ordinary discourse, there must be some continuity between them if language is to express religious ideas at all. This is a serious problem that cannot be solved here, but it would be well for the reader to keep it in mind in examining the texts adduced in this chapter. The same symbolic equations will have different meanings on different levels: "x is y" may means "x functions in the same way as y." or "x and y produce the same result", or many other things (cf. saleswoman's clinche: "Madam, that hat is you")

Almost a century ago, Avel Bergaigne pointed out that one must

make a choice between simplifying the Vedic lexicon and thereby having to deal with more complex ideas, or complicating the lexicon in order to simplify Vedic ideas (Bergainge 1883, pp. 468-74). In the first instance, one would simply translate *payas* (milk), *retas* (semen). and related terms as "fluids in motion" and discuss the various ways that fludis move in the Rg Veda; in the second instance, one would say that payas has the primary meaning of "milk" the secondary meaning of "expressed fluid," and the tertiary meaning of "semen"; one is then forced to decide whether this third usage literally implies that milk comes forth from the phallus or metaphorically illuminates the similarity between these two functions. Although Bergaigne preferred the first method (and may Vedists today still follow him), my own feeling is that Vedic words are more complex then Vedic contexts and that to use various contexts to illuminate rich terms is ultimately more productive than to seek to compress a rich term into a single neutral word that can be plugged into any contxt; for this leaves us no tool with which to find our way through the jungle of contexts other than the unequivocal— and self-vident—meaning of the word. In making this choice, I realise that I am placing myself in the camp of the weal linguists (as Samuel Johnson said to one such. "He has too litte Latin: he gets the Latin from the meaning, not the meaning from the Latin"). But I find this a familiar and congenial group—and once that has made much sense of the Rg Veda.

Let us now turn to the texts themselves. In the Indian view, the most basic of all body fluids (and sometimes, though not always, the basis of all sexual fluids) is blood, which is essential to both male and female. Blood is seldom mentioned in the Rg Veda (a surprising fact for such an earthly martial document); one late and. notoriously problematic hymn asks, "Where is the earth's breath, and blood, and soul?" (RV 1: 164, 6c). The commentator, Sayana, interprets this is a reference to the gross body (of earth and blood) and the subtle body (of breath and the soul), in the context of the theory of the component elements (dhatus); despite the probably anachronism of this interpretation, the Vedic text itself is cetainly an early and clear reference to blood as the essence of the earthly body. Another late hymn of the RgVeda referes to demons who are smeared with the blood

of men, horses, and cattle and who steal away the milk of cows (Rv 1.87.16); the two life-substances, blood and milk, are here paired in the context of death (loss of fluid) and significant for centuries of Hindus thought on this subject.

There is in the Rg Veda one veiled but highly charged reference to female sexual blood—not menstrual blood but the blood of defloration. The "purple and red stain" become a dangerous female spirit walking on feet, a witch who binds the husband and make his body ugly and sinisterly pale: "it burns, it bites, and it claws, as dangerous as a poision is to eat" (RV 1:164, 6c). The commentator, Sayana, interprets this is a reference to the gross body (of earth and blood) and the subtle body (of breath and the soul), in the context of teh theory of the component elements (dhatus); despite the probably anachronism of this interpretation, the Vedic text itself is certainly an early and clear reference to blood as the essence of the earthly body. Another late hymn of the RgVeda referes to demons who are seared with the blood of men, horses, and cattle and who steal away the milk of cows (Rv 1.87.16); the two life-substances, blod and milk, are here paired in the context of death (loss of fluid) and significant for centuries of Hindus though on this subject.

There is in the Rg Veda one veiled but highly charged reference to female secual blood—not menstrual blood but the blood of defloration. The "purple and red stain" become a dangerous female spirit walking on feet, a witch who binds the husband and make his body ugly and sinisterly pale: "it burns, it bites, and it claws,l as dangerous as a poison is to eat" (RV 10.85.28—30, 34-35). Poison is an important negative female sexual fluid in post—Vedic mythology, as we will see. and mentrual fluid is eaten in Tantric ceremonies. The blood in the Vedic passage is not explicitly said to play a role in procreation, but it is in a wedding hymn, resonant with expressions of fertility.

In the Upanisads, blood is explicitly incorporated into the model of the body, both unisexual and differentiated: when water is drunk, it is converted into urine, blood, and breath (CU 6, 5, 2); when a person dies and the elements of the body disperse, the blood and semen enter

the water (BAU 3, 2.13). A woman may theoretically (though improbably) be included among the persons referred to in these texts; the first one poses no special problem for a woman, and the second may imply either that a man's blood and semen enter the water or that a woman's blood and (its equivalent) a man's semen enter the water. But since the word purusa is used to designate the person in this second sentence. It is almost cetainly a man.

Semen: Semen, the essence of the male, is often mentioned in the Vedas, usually in ritual metaphors. *Retas*, the most important word for semen, has as its primary meaning "the outpouring of semen, "the flowing of semen" (Grassmann 1955, p. 1181); in this sense it has the primary connotation of a process rather than a substance, though it is freely applied to many substances, including the embryo engendered by the seed (RV 1.164.36) (an ambiguity which is also reflected in an equally ambiguous term for the female organ of procreation, *garbha*, meaning womb or embryo). Gods are invoked to impel the seed of a man to procure a human birth (RV.10.184), but semen (retas) has a secondary, metaphorical use as applied to the fructifying rain from heaven, the "seed of the clouds" (RV 9.74.1;1.100.3). So, too *vrsti* (rain) and vrsan (a powerful, virile, or lustful man, or a bull) are both derived from vrs (to rain or pour forth). Seed links heaven and earth: man is engendered by divine seed (RV 9.86.28). The flames of Agni are kindled by the seeds of heaven, and the Soma oblation into the fire is regarded as a seed (RV 1.71.8; 5.17.3: 4,73.7). Closely related to semen is urine: the clouds piss down Soma from the "swollen men". And rain is the urine of the sacrificial horse, just as soma is the stallion's seed.

Female Seed: The Vedas begin to suggest that the woman has seed, just as the man does; significantly, this fluid is called "virile milk" (*vrsnyam payas*, more literally "bull-like" or "seed-like" milk): "The wife embraces here husband. Both of them shed the virile milk. Giving fourth, she milks (his) juice [*rasa*]" (RV 1.105.2bc). The word for juice (*rasa*) is a nonsexual word for fluid in the Rg Veda; its primary meaning is "liquid." The fluid of life the sexual secreation (Filliozat 1949, p.126), and it comes to designate Soma, the oblation, an essence, or a delicious and life-giving elixir; only once (in the verse

just cited) does it represent male (or female) seed. Sayana's gloss on this verse is illuminating: "The two set the ririle milk is motion by rubbing together, one against the other, for the saake of engendering progeny. Taking the juice, the vital seed of a man making it into the form of an embryo, she is milked—that is, she brings it forth in the form of a son." Where the text seems to say that the woman gives (female) seeds and takes the milk-seed of the man. Sayana says that she takes seed and is "milked" of a child, a view more in keeping with later Hinduism than with the Vedas, where the concept of "milked seed" (dugdham viryam) is common (AV.14.2.14d). The commentator reverses the point of the Vedic myth; though he is, I think, wrong about the Rg Veda, he is right about what he things, which is also of interest to us. The more paradoxical view of the Vedic text, which assigns a positive role to the woman, is replaced in the commentary by the more "acceptable" Hindu view of the woman who takes from her husband and give to her son. Both views continue to exist side by side in late tradition. Elsewhere, too, the Rgh Veda implies that both mother earth and father sky have seed (*reatas*) RV 1.159.2;1.160.3;6.70.1). The Upanisads instruct a man who is about to impregnate his wife to say her "I am heaven. you are earth; let us embrace and place together seed to get a male child a son".

Shadvinsa-Brahmana

The *Gayatri* Br., *Asyava* Br. and the *Pratigraha* Brahmana, sometimes met with as separate MSS, are parts of the Tandya Br. This, the second of the Sama-Veda Brahmanas, proclaims itself as really a supplement of the first. Though itself consisting of several books. it is in reality Book 26th of the *Panchavinsa*-Brahmana. It deals principally with sacrifices of expiation and ceremonies of imprecation. The fifth book is of special interest as a picure of the time in reference to the daily occurrences of life, its omens and portents, with the rites to avert evil. "The ceremonies first given," Weber adds, "are those to be observed on the occurrence of vexatious events generally; then come those for case of sickness among men and cattle, of damaged crops, losses of precious things, & c.; those to be performed in the event of earthquakes, of phenomena in the air and in the heavens, & c., of

marvellous appearances on altars and on the images of the gods, of electric phenomena and the like, and of miscarriages. "From various circumstances Weber concludes that this Brahmana is not older than the days of Magasthenes. Max Muller satisfies himself by simply rearking that it "must be of *ver* modern date." He however adds that "it mentions not only temples, but images of gods, which are said to laugh, to cry, to sing, to dance, to brust, to sweat, and to twinkle"; so that here, in any case, the Vedas are painly commited to idolatry, and that of the rudes character.

Sayana says of the Shadvinsa, "that it both treats of such ceremonies as are not contained in the Tandya-Brahmana, and also gives points of divergence from the latter. It is chiefly expiatory sacrifices and ceremonies of imprecation that we find in it, as also short, comprehensive, general rules. The fifth book (which with some addition to the end, is also found as a separate Brahmana under the name of Adhuta Brahmana) "enumerates untoward occurrences of daily life, omens and portents, alongwith the rites to be performed to avert their evil consequences.

The Kalasa Brahmana is part of the Shadvinsha.

Sins

A well-devloped expression of sensitivity to sin and the desire to get rid of it may be traced in the Samhitas. Varuna is the god who is invoked by sinners for forgiving them. He is described as omniscient, who knows the thoughts and deeds of men. We find, a some hymns addressed to Varuna, that the poet makes appeals to him offering explanations for his misdeeds and begs to be excused. Besides this concept of sin as an offence against the gods, we find the more primitive idea of sin as pollution, which can be removed by physical means. Sin itself is viewed as something external and substantial, that can easily touch a persons as also can be washed of or removed. The black bird, associated with Nirti, the goddess of misfortune, causes guilt on the person affected. The lowing of an animal at the sacrifice causes sin to the sacrifices and Agni is requested to remove it. The wailing of women or kinsmen, also, causes pollution. Thus AV. XIV.2.59-60.

states "If these hairy people have danced together in thy house, doing evil with wailing, if this daughter of thine has wailed, from that sin let Agni and Savita release thee."

It is needless to multiply examples. It seems that the concept of sin as something material and external, removable by a physical process, grew from the Vedic period, and developed to a great extent in the Dharmasastras which have dealt with it in the minutest deatil, and we shall have a fuller account of it in our section on the Smrtis. Along with this tendency towards ritualistic ethics, there germinated from the Vedic soil, the finer, subtler and spiritual aspect of morality, which blosomed forth in the Upanisads, and thence in the later systems of Hindu thought. These will be taken up in proper place.

From the idea of immortality and the belief in the fruitfulness of sacrifices developed later on the concept of the higher self, rebirth and karma., which formed the fundamental assumptions of philosophical school of thought in India.

Sisna-Deva

The word sisnadeva has been put of various tests, the scholars have given various interpretations for it; Garbe rendering it as *pucchadeva* ("Tail-gods"), the meaning being unclear; other scholars rendering it as the phallus, identified as *linga* in the later literature; Karmakar. A. P. rendering it as "gods possessed with *sisna*" (what is new in this rendering?); Shankarananda seeing "weavers" in the word; and, to cut the list of scholars short, Sukumar Sen connecting it with stump-worship, with Muradeva = root worship. The rendering "weavers" is based on the interpretation of Yaska (asnatani sutrani "starched threads", Nir.IV.6), while the rendering "phallus" takes the word sisna in the popularly known sense. It has been pointed out by the present author elsewhere, that the word *sisna-deva* does not indicate "phallus-worshippers", and that the word *sisna* does not conclusively, in all cases, indicate the penis or the phallus.

It has been stated, that there is no evidence of the killing of the *sisnadeva-s* by Indra (a point not noticed by other scholars); on the

contrary, Indra is said to have excelled them by his *varpas* (which does not necessarily mean bodily strenght) at one place (RV X.99.3), the only other being where they are desired to be kept away from the sacrifice (RV VII.21.5). The meaning *pucchadeva* implies the rendering puccha for sisna; and, it tallies with another comparision, if we so make, puccha =sepa = (1) tail; and (2) male organ (cf. sepatt in Marathi; or seput, in the same language). Yaska himself is not quite sure about the meaning *asnatani sutrani*; for he rejoings' "*svangabhidhanam va syat.* "it may indicate the part of the body" (IV.6). When he comes to sisna-devah, he forwards no alternative interpretation, and takes sisna as the male organ (Ib., 20 *sisnam snathateh*; and Durga thereon). In *sisna-deva* there could, thus, be no doubt of any alternate rendering as *asnatani sutrani*; for that could hardly explain any person holding such "threads"

It is to be noted that the word deva does not always indicate a physical object, as is clear from such words as *anrta-deva* (RV VII.104.14). Again, the word *deva* does not mean "god" always; it has the sense of "sporting", or "playing" (fr./div). Thus, antra-deva would mean a person sporting with falsehood; and, by implication, it would mean a person who is given to false-speaking. This is exactly an abuse hit against Vasistha. Likewise, *sisna deva* sould indicate a person who "sports the organ", though he may not actually "play" with it. The word *sisna-deva*, ver probably, is an abuse flung at the people who about showing their organ. In other words, they were nude. But, they appear to be formidable; for, the hatered of the Vedic sacrificers for them, though they are referred to only twice, is evident. This conjecture gets fleshed up by references to the nude, though equally of less occurrence. They are of great significance, as they are indicative of a probable cult of the nude.

In both the instances, the word *udhas* indicates the raincloud; and in the second image, in addition to the "udder", we have the fire near which the nude sits. The sitting of the nude by the side of the fire does not appear to be to ward off cold, as is understood by Geldner. The mention of the nude is connection with the rain-cloud (uhdas, used as a symbol) does have a deeper meaning. Apart from the fact that nudity is closely associated with the rituals for the gain of rain, the nude is

indicated to be noted by the Vedic sacrificer, in another verse; and though it is solitary, it is clear:

The verse marks the difference between a non-sacrificing wealthy person (here Pani) and the Vedic sacrificer. The point is, why should a *nagna* be mentioned here? There is only one more place where the word *nagna* comes (RV VIII.89.2, where Soma is said to cover a nude), but that is not of any significance. The Panis, except of Brbu, have been exposed to vehement hatred by the Vedic seers. It is against this background that the mentiond of the nagna with them here has to be examined. The killing of the nagna shows great hatred for him; and the mention of the nagna together with the Pani should indicate that those two were in close association. Though the he!p from sources is meagre, the point put together would suggest.

(i) The *nagna* was hated person for the Vedic sacrificer;

(ii) The reason, probably, was that he could bring rain by controlling the *udhas* (cloud), may be by a ritual in which the fire played a part; in other words, the *nagna* was a rival ritualist, and was patronised by the wealthy Pani, whom the Vedic saricificers hated because he would not invite them to officiate at any rituals, nor would he accept the Vedic ritual. The only exception was Brbu, who is praised by the Vedic sacrificer in loftly terms.

The Vedic sacrificers knew a cult of the nudes, which they hated. The hatred was more of an economic issue, rather than strictly religious one. This is clear from the glimpses of reconciliation of the Vedic sacrificers with people of other norms of life and rituals, such as Yatis and Munis,˙who, though of the same fold, followed different ways of life and did not accept the Vedic priestly rituals. The nudes, being hated out of jealousy, were taunted as *sisna-deva*. But, these people never left the field. Though the name *sisna-deva* lost currency in the later period, which only indicates that the nudes gained more acceptance in the then society, the practice of nudity continued as one of the distinguishing characteristics of the ascetic, who became and stayed on not only as a respected member of the ancient Indian (and even modern) society, but also came to be sought after.

Soma

The conception of Soma in the Rgveda is very peculiar. It appears in two forms—mortal and divine. The mortal Soma was a plant whose juice was extracted and offered to the god. In its divine form, Soma as praised by the seer with all the qualities and attributes common to other Rgvedic gods.

Vedic scholars, both Indian and European, have attempted to identify the soma plan, but up till now no definite conclusion has been arrived at with regard to its exact nature. The same is the problem in respect of the identification of the divine Soma. Indeed the paucity of exact references in the *Rgveda* is a hindrance to the clear indentification of the plant or the god Soma. Consequently attempts have beeen made to understand Soma from the spiritual (*adhyatimika*) standpoint alone. This, however, could not put an end to the controversy regarding Soma.

Indeed, the apparently controversial opinions are nothing but the reflections of different developments of the Soma-idea through the ages. So, to understand Soma clearly, one has to know primarily the exact implication of the term soma which has not been confined to a single meaning but has produced different meanings by way of semantic changes through the ages.

With this problem posited above, in mind, the present paper proposes to study in brief the gradual semantic development of the term soma. Thus, it may be said that the term soma first meant the inebriating juice of plants, secondly, the plants bearing soma, thirdly, the elixir of life and delight and lastly the god. We propose now to take them up, one by one.

The Inebriating Juice of Plants: It is true that none knows the name of the man who was the first drinker of Soma, nor is it possible to know it today because history preserves no record of him. But one thing is certain, the practice of taking intoxication even for spiritual elevation has been a necessity for man from very early times. This also was true in the discovery of soma. But it may be assumed, that, at the very outset, only the taste of the juice and not the mere sight of the

plant produced in the mind of the discoverer a sense of elation and exhilaration for the time being. So, primarily, the juice was recognised and called soma. The term soma is derived from the root su, 'to press', which means 'the juice, the pressed one'. The other name of soma like *andhas* and *indu* also mean the juice, though the former has been used as the plant name also. The word *pavamana*, used as an epithet to soma also fits the sense of the juice. Soma has been called also *sumnah*, which means 'pleasure'. The detailed description of soma in the ninth book at the Rgveda supports the view that the juice with the peculiar qualities captured the mind of the seer completely and became the chief source of attraction much more than the plants.

***The Plant Bearing Soma*:** It is surprising that none of the seers of the Rgveda has devoted a hymn exclusively for the description of the soma plant which yielded the best oblation for the sacrifice. From the hymns addressed to soma in the *Rgveda* it is difficult to find out the exact nature of the physical form of the plant. Plants in general have been a matter of praise to the seers (RV, 10.97). But why did not the seer described the soma plant? It should not be convincing that the seers who were so eloquent about the soma-juice had no knowledge about its yielder. It may be assumed that the soma plant was not *a single plant* and that there was group of plants from which the juice could be collected or extracted, or, in other words, plants bearing the particular juice were known as soma plants. Thus, any concrete description of the plant was rather impossible.

In the Rgveda has soma plant has been called as *osadhi* (RV, 10.85.2), *birudhah* (RV, 1.91,22), *udbhid* (RV, 8.79.3), *rasin* (RV, 9.97.14), *parnin* (RV, 9. 82. 21) etc. which are the names of plant in general. Once soma has been called 'the creator of all plants'. We also find the names of different regions as the birthplace of soma. The hill Munjavat was known as the place producing the best soma. The god Indra was known as very much fond of the soma of *Saryanavant* lake. All these appear to indicate different types of soma originating at different places. There is a clear and convincing proof of this in the ninth mandala of the *Rgveda* where different types of somas are mentioned:

"May these soma juices which are effused at a distance or nigh or on this Saryanavant (lake)—or amongst the Rajikas. or the Krtvas, or in the neighbourhood of the rivers' Sarsvati etc. or in five castes." (Tr., H. H. Wilson)

So far as the references in the Brahmanas are concerned, it appears that not only the original plants but even the substitutes also were not restricted to a single plant. In the medical literature of Sanskrit more or less twentyfour types of Soma plant have been mentioned. All these prove that the conception of the soma plant was not restricted to a single one.

Sraddha

The Rgveda deifies *sraddha*, 'faith' through which the fire of sacrifice is kindled, ghee offered, and wealth obtained; and which is invoked at morning, mid-day and night. According to Keith the conception clearly means belief in the existence and the generosity of the gods in its first appearance. In the *Nighantu*, *sraddha* is equated with *satya*, 'truth'. In the *Amara, sampratyaya and sprha* are given as the synonyms or sraddha. Both Benfey and Max Muller derive srat in the word *sraddha*—obviously worngly—from the root sru. According to F. Singh the Vedas seem to derive the word from srat which may be equated with Greek credo. That scholar derives *sraddha* (faith, confidence) from sradh 'to confide' to put faith into'. Singh adds: "The root sradh 'to confide' to put faith into'. Singh adds: "The root sradh 'to confide' might itself have originally come from siras and dha, the action of faith being some what identical with putting one's head (physically as well as mentally) into the object of faith".

The *brahmanas* make her out to be the daughter of the sun, or of *Prajapati*. The TB gives an intresting story in which sraddha plays a significant role. According to that myth, "sraddha told Prajapti, you are tired on account of (the lack of) sraddha. I am sraddha make offerings upto myself so that you will have the true *sraddha*, and, accordingly, will known the world of heaven". In the context of the true *sraddha*, it may be pointed out here that, in the ABr a *yajamana* is called 'truth' and his wife 'sraddha'. The TBr. on the other hand, refers to Sraddha

as a mother of Kama.

The *Upanisads* often preach that *sraddha* is a necessary factor in search of knowledge. The ChU say that one can think only when he has sraddha. According to that Upanisad cholse attachment sraddha, and thought show a chain of causation. As is found in the earlier Vedic texts, the Upanisads also connect sraddha with the truth. Connecting the austerity with sraddha the Upanisads refer to the sages who mediate upon sraddha, the truth. Accordingly, the chain of causation is put forth in different therms. as: austerity, sraddha, and wisdom. On the background of the Aranyaka-passage, which connects Prana with sraddha, it may pointed out that, according to the prasna-U sraddha is born of Prana. On the other hand, the BrU argues that, sraddha, being intelligible through the heart, lies in the heart only. The concept of a-sraddha is referred to in a peculiar manner in the Tait U. It is said there one should give away with *sraddha* amd accept with *a-sraddja,* The significance of a-sraddha, of course, indicates further development of the concept.

Also in the *Srauta* texts *sraddha* is significantly mentioned. In the context of the Agnihotra, it is enjoined that the sacrificer should pray to the sacred fires in the evening with the formula meaning, "May not Sraddha leave me; may I become able to possess you, O fires!" Moreover, Sraddha, as the second divinity, receives cooked rice in the second Apadya Isti, which is to be performed by him who desires to attain the heaven after death. Similarly, a cow, whose calf is not living, is offered to sraddha is the Svarga sacrifice which is to be offered with the same intention. It is significant that to the question: "How is a sacrifice to be commenced?" the Bau-S answers: 'It is to be commenced with *sraddha* and benediction'. Similarly, at the conclusion of a sacrifice, the Yajamana adores Agni and goddess Sraddha to remove away the sins committed by the (sacrificial) priests, knowingly or unknowingly. In this connection, it is significant that the epithet *devi* is ascribed to *sraddha.*

In the thread-ceremony, girdle of the boy to be initiated, is one of the major things. And that girdle is called 'the daughter of sraddha! On the other hand, the mantra: *sraddha ca no ma vigamat*: "May not

sraddha rite, for, sraddha bears its name of that which is connected with *sraddha*, form the fact that the presents to the Bramanas which accompany the offerings to the dead reveal the faith of the offerer in the Brahmanas." It may be recalled, moreover, that, in the Upanisads sraddha is closely connected with austerity. Similar is the description of the 'daughter of Sraddha' referred to above, as: tapaso 'dhijata. With the same significance, the Bhar-G prescribes the following *mantra: sraddham tapasi juhomi svaha/Tapah traddhayam juhomi svaha//*Further, the Grhyasutras peculiarly connect garland, and accordingly, neck with *sraddha*.

The sage Jamadagni is said to have brought a garland for sraddha, the *kamaya* (/dhi) ni. One may compare the epithet kamaya (/dhi) ni with the description of sraddha as 'the mother of kama', referred to already above. Through the garland sraddha seems to be connected with the neck, for, with the *mantra: sraddha bindurasi, bhasma* is applied to the neck. Further, in the daily Vaisvadeva, Agni is specially adored to grant sraddha and wisdom. The close connection of sraddha with wisdom, of course, is an old concept. The same sequence of sraddha and wisdom is also found in the Upakarma, in which both of the receive oblations of clarified butter. It may be commenced. It seems that in another rite, which is equally connected with the learning of the lore, namely the thread ceremony, Sraddha is significantly referred to. The boy to be initiated, adores Aditi to tie up the upper garment in his armpit for having wisdom, *sraddha*, etc.

Srnjayas

Another Aryan tribe which is faintly referred to in the *Rgveda* in the Srnjaya. Their king Daivavata is said to have defeated the Vrcivants and the Turvasa-king (RV VI.27.7 "He (Indra) subdued the Vrcivants and the Turvasa for Srnjaya Daivavata"; for the rout of the Vrcivants see earlier vv. 5, 6). Thus both Sudas Brarata and the Srnjayas were enemies of Turvasa (cf. RV VII. 18.6 ref. earlier); but it seems that the Srnjayas and the Bharatas got assimilated as both are mentioned in the same 'praise of gift' (dana-stutis), "I gained from Divodasa" and "The Srnjayas propitiated the Bharadvajas" (VI.47.23,25). Later, in the

Brahmana period they got assimilated with the great clan of Kurus, which also included the Braratas and others to form the Kuru-Pancala clan; for the same priest is said to have performed for the Kurus and the Srnjayas. "With that sacrifice, indeed, did Devabhaga Srautarsa perform, he who was the priest of both Kurus and the Srnjaysa" (Sat. Br. II. 4. 4. 5).

Through the *Rgveda* does not mention the Kurus as a clan as such, their presence can be inferred from the names Kurusravana and Pakasthaman Kaurayana (VII.3.21 Pakasthama Kaurayanah; and X.33.4 "I have chosen the king Kurusravana, the son of Trasadasyu". *Kurusravanam Trasadasyavam*). Trasadasyu, as has been noted earlier, was the son of the Puru king Purukutsa, which, in its turn, shows the merger of the Purus with the Kurus.

Sun

The Sun and the Moon have an eternal fascination for man. The moon was treated rather indifferently by the Vedic poets. But the Sun is glorified as a functional God, in a multi-imaged sweep, as the Vedic Aryans were essentially practical people.

It must not be overlooked that, the Rgveda, apart from being a sacred book of revelations, is also a book of nature poetry. The Vedic hymns are the spontaneous overflow of powerful feelings recording the reactions of devout seers, rich in, what Coleridge calls, essemplastic imagination. As Shakespeare says "The poets eys rolling in fine frenzy'.

The *Rgvedic* poetry is a product of poetic imagination. Whether the imagination flowered on the polar region, or in the Caucataus or the rivers of Afghanistan, or on the banks of the Sindhu, and the Ganges in the Saptasindhu region of Bharat. Besides the Vedic poetry was composed by different poets, at different places and in different times. The art of writing being unknown, it was a mass of floating oral literature relayed from mouth to mouth. That is one of the reasons why the Vedic literature is the most chaste and original, being uninfluenced by any other literature of culture. Rgvedic poetry is thus a product of

beautiful and beauty making power, the creative faculty, of the Vedic seers.

Dr. R. N. Dandekar has rightly observed that the Vedic mythology is not only a naturalistic interpretation of the Vedas, but it is a dynamic and growing process, an evolutionary mythology. One of the reasons for this evolution seems to be the poetic imagination of the Vedic poets who saw poetry in a flash of heaven sent moments, true to their poetic experience. That is why we find contradictory epithets of gods, a mist of mysticism and overlapping abstractions in the Vedic mythological representation even of the Sun who is one of the most transparent of the gods.

The Sun cult very ancient dating back to the Indo-European period, Sun was Helios (Greek), Sol (Latin), Sauil (Gothic), Saule (Lithuanian) and Solnze (Slavoni).

The Sun is celebrated in a multi-imaged sweep as Surya, Savitr, Mitra, Pusan and Visnu which are gnerally accepted as solar deities. Vivaswat and Bhaga are also sometimes treated as Solar Gods, by scholars like Dr. P. S. Deshmukh. I would confine myself to the five major unmistakable Sun gods.

In the Indo-Iranian period Mithra, is probably the Sun God. There Sun Gods are classified by the Rgvedic poets as the celestial gods like Dyaus, Varuna, Sun, the atmospheric gods like Indra, Marut, Rudra or the terrestrial Gods like the Agni and Soma. Wilkins calls the Sun God as the light to deities. The Sun is the celestial God of the heaven, giving light to the world. All these forms of the Sun is the celestial God of the heaven, giving light to the world. All these forms of the Sun emphasize a distinct aspect of the Sun.

Surya represents the natural visible phenomena of the concrete orb of the Sun. He was born out of the eye of the Primordial Being. The Moon was born from his mind. He is born of Gods places he is said to be created by Indra, Indra-Visnu, Indra-Soma, Indra-Varuna, dyaus is also said to be Sun's father and Additi his mother, Usas his wife. This mythological origin and family paraphernalia of the Sun is essentially connected with natural phenomena of the sky, the dawn etc. But he is

the elder of the heavenly luminary, the moon being brought into being by the creator after the Sun.

The poet says 'O gods, ye brought Surya forward who was lying hidden in the sea. This clearly refers to the Sun rising out of the waters. He is said to rise refulgent on the bosoms of the Dawns. He rides in a chariot drawn by seven bay horses, chief among whom is Etasa. This clearly refers to the sunbeams. The spectacle of Sun's rising over water is spring of joy to every eye.

The Sun shines forth giving light and heat. Reference is made to his Lustre as Jyoti and he is called Bhasvan. By his light darkness and stars with their beams are driven away like thieves. Milton in the 'Paradise Lost' says 'At whose bidding, the stars hide their diminished heads'. Sun is invoked to bless men with fervent heat. He is a form of Agni. He is bright and creates the day and the night. He measures the day.

Surya is all seer. Due to the Sun, the world wakes up and repairs to rest. He scatters gloom and impels every moving thing.

The Sun is intimately connected with the eye probably due to his shape and alleged power to see. He is described as being born out of the eyes of the Primordial Being. He is the eye seeing all (Visva Caksu). He is eye the Gods. Sun protects the human eye and lends them lustre and the power to see. The poet prays that let us see the Bright eye, for hundred actumns. Being the eye of the God, he is called as the spy of the God.

The Sun removes reptile posion and cures heart diseases and anaemia. He kills the unseen demons. The Sun prolongs life by freeing people from sickness and sin.

That Surya was a natural phenomena whose connection with the luminary was always present to the poet's mind quite further clear from references to the Solar eclipse when people are said to be bewildered. They could not judge where they were. It was believed that Rahu swallowed the Sun and Atri rescued the Sun.

The Sun, like the Usas, was a source of lyrical inspiration to the

Vedic poets. In the Vedic imagery the Sun is felt to be like flying hawk, or a red bird with strong wings travelling through the sky or the white horse brought by the Dawn or even as a precious gem. Surya reminds the poet of the poet of the spotted bull.

The only Solar myth in the Rgveda is that Indra conquers him and steals his disc. This may probably refer to the natural phenomena of the Sun's obscurration due to thunderstorm as Indra may be taken in this context to represent the storm God.

There are ten hymns addressed to Surya in the Rgveda. The name Surya is a derivation of the word Svar i.e. light. It is almost akin to the Aveston name Hvare (var) meaning the Sun. The Avestan Var has also a chariot equipped with swift horses and is conceived as the eye of the great Ahur, the principal Avestan God.

Savitr: Turning from Surya to Savitr we may ask why adifferent deity is conceived round the Sun. Oldenburg suggests an answer.

Epithets, which at first emphasized a particularly important side of a natural being become god's names and new gods. Thus Savitr, the 'inspirer', 'the life giver', and Vivasvat, 'the shining', were at first epithets, then names of the Sun, and finally they become independent Sun-gods beside Surya'.

What is the difference between Surya and Savitr. Sayana says, Sun before rising and setting is Savitr, while at the time of rising and setting it is Surya. Some scholars opine that on the whole Surya appears to represent Sun just after rising. This view does not stand the test of textual data about Surya. The reference to Sun's heat, eclipse and other things point out to the conclusion that Surya represents the Sun in its entire gemut from rising till setting.

Savitr is the Sun while rising and setting. The poet asks Savitr has illuminated the sky, but where is the Sun. Savitr bids the Sun approach us. He encompasses the night on both sides. Savitr blends with the ray of the Sun. It proceeds day and night. Venkataraniah says Savitr is Aurora Borealis, while Michalki suggests that Savitr is the Zodiacol light appearing in the West after dusk, and before dawn.

Savitr is the golden God with golden hands and golden eyes. He travels in a golden chariot clad in a golden armour. These glittering epitthets are obviously inspired by the sight of the golden hues decking the canvass of the sky just before rising and after setting of the Sun. Hymn I.35 describes Savitr as a Golden God in all his glory and splendour.

Hymn I. 35 describes in lyrical raptures Savtr in the early morning. He rides in a chariot of two horses decked with pearls. He has illuminated the quarters, three desert regions and the seven Rivers. Similarly Hymn II.38 portrays the ravishing beauty of Sun-set. In the evening the bird and the beastmen and warriors come home to rest and relax.

Savitr is the Lord of intellect. This golden God inspired Visvamitra to see the famous Gayatri mantra. May we attain that excellent glory of Savitr the God, so may he stimulate our intellect. This passage has been the morning and evening prayer for the Aryans for millennium. Thus Savitr may be said to stand for the sacred element in the Sun. The reason for this may be possibly tthat the Vedic poet believed that the earth was created from Savitr. Even modern Astro-physicists believe that the earth was originally part of the giant Sun which splitt up with a big bang and catapulated into separate orbits the planets of the solar system.

The name savitry is derived from Sun (6th conjugation). Sunati to stimulate. Savitr is in fact a great stimulation of life and activity. There are 11 hymns addressed to Savitr. Macdonell observes 'as differentiated from Surya, he is a more abstract deity'. He is in the eyes of the Vedic poets the divine power of the Sun personified, while Surya is the more concrete diety, in the conception of whom the outward form of the Sun's body is never absent owing to the identity of his name with that of the orb.

Mitra: Mitra is generally invoked by the Vedic poet along with Varuna, However, we find a single hymn addressed to Mitra in the Rgveda III. He stirs men to work by the words. He watches men with eyes which are never closed. He brings all men together. He is a God which brings men together. he is the benevolent power of the Sun

especially in the morning as sustainer of people.

He is connected with Avestan Sun God Mithra. He possesses horses and a chariot and Haome offers sacrifice to Mithra. Lousise Grey derives the word Mithra from Ma to measure, indicating the Sun's function to measure the day. Keith concludes that the Iranian Mithra is the same Sun God as the Vedic_Mitra.

Dr. R. N. Dandekar and Scharader hold that Mitra is no solar deity. But apart from the contents of the conclusive Mitra hymn (III.59), identifying Mitra with Sun, there is clear proof in a savitr hymn (V.81) mentioning in terms that Savitr is Mitra, through his righteous laws. The Mitra is clearly identified with the Sun.

Mitra is one of the gods by which the Hittite Treaty of Mittany entered into 1400 B. C. is sworn.

Pusan: Pusan is also generally regerded as a Solar deity. There are 8 Hymns addressed to him. He seems to be favourite with Bharadwaja because out of 8 as many as 6 are attributed to the authorship of Bharadwaja in the VIth Mandala. The word Pusan is derived from Pus to nourish or prosper. He is a God which nourishes people. He the guardian of cattle, horses and men. The poet invokes him to protect their cattle from falling in wells. He is also believed to restore the lost cattle to men. He is guide of travellers and protector of cattle. He is prayed to drive away by his golden sword the wolf and the rrobber from the wood.

Some personal details are available for this God by way of personification. He moves in golden boats, in the sea of the sky. His weapon is golden awl or sword. He has braided hair.

In having braided hair he is like Rudra, who has also braided hair. Pusan has a beard which he softly shakes. He wears woollen garments. Unlike Surya and Savitr, whose chariot is drawn by horses, Pusan's chariot is pulled by goats. He is described as Pasupa i. e. a protector of cattle. He is called Protector of paths.

It will be seen from this material that Pusan appears to be a pastoral God of the Aryans whose civilisation in the Vedic times was mainly

pastoral.

It is suggested that he may be the Sun just after the day break. He represents the beneficient power of the Sun. Winternitz suggests that Pusan must be a Sun-God, of a small shepherd tribe. Schrader has suggested that Pusan may be the constallation of Revatr. Pusan is clearly of Sun God, the poet in terms invokes Savitr as Puan.

Visnu: Visnu also appears to be the Sun-God. He represents the Sun's motion and activity. Sun glides through three regions with three steps which he takes with quickness. He travels swiftly and takes wide steps. He is called Urugaya. He stored forth three times over the earth. Visnu takes three steps but none has reached the region of the third step is in unknown region, that unknown country from whose borne no traveller returns.

Visnu joined with Indra and destroyed Sambara's 99 fenced castles. Visnu assumes another form in battle. This verse may be the nucleus of the subsequent ten incarnations of Visnu. hence B. K. Ghosh opines that Visnu probably is the personification of the activity of the Sun, whose passage through the three divisions is referred in his three steps. Visnu's two steps are visible but the third one, the highest, is in a place where there is a spring of honey in an invisible region beyond the flight of birds.

The Sun's disc later on, in the mythology, became the Sudarsana of Visnu.

Oldenberg who is called as the anit-solar mythologist says that Visnu is not the Sun. On the other hand, Moniter Williams and Bloomfield and others assert that Visnu is the Sun. It is submitted that the latter view appears to be more consistent with textual data.

There is some controversy over the identification of Visnu's third step. 'Aurnabhav' is followed by some Eruopean scholars who say that the third step referred to the setting of the Sun. I think from the description, viz., that the third step is invisible to men, being beyond the flights of the birds, rich in honey-springs where pious men dwell, point out heaven that is to the above of teh Sun during night.

Sun is perennial interest, never obsolete but ever modern. Sun may be said to be up to date. Aryan civilization in the Vedic times was a civilisation. Hence Sun, the Lord of the day, was deified by the Vedic poets in his different aspects of light and lustre, heat and energy. These different forms of the solar deities emphasise a distinct aspect of the Sun. 'Surya is the concrete luminary, shining above the horizon after its rise to setting. Savitr is the golden deity before rising and after setting Lord of intellect which inspired the Gayatri Mantra. Mitra is the benevolent power of the nature, celebrated even by the Iranian poets. Pusan represents the Sun in its aspect as a guardian and protector of cattle and men. He is pastoral God of the Aryans whose civilisation in the Vedic times was pastoral. he restores men to their lost property.

T

Tandya-Brahmana

The first and most important of these Brahmanas is the *Tandya*, which is also called the Praudha and Panchavinsa. It is thus called because of its containing 25 books. Like the others, it presupposes the three-fold order of priests and the three groups of hymns comprised under their own names, and more especially the hymns of the Rig-Veda, and as derived from them, those of the Sama-Veda. Weber describes the contents of the Tandya Brahmana as "in the main of a very dry and unprofitable character; for in mystic triffing it often exceeds all bounds. . . Nevertheless from its great extent, this work contains a mass of highly interesting legends as well as of information generally. It refers solely to the celebration of the Soma sacrifices and to the chanting of the *samans*, accompanying it, which are quoted by their technical names. These sacrifices were celebrated in a great variety of ways; there is one special classification of them according as they extended over one day or several, or finally over more than 12 days. The latter could only be performed by Brahmanas, and that in considerable numbers, and might last 100 days, or even several years." Fancy the one sacrifice lasting several years in its performance!

The sacrifice known as Vratyastomas by which Indians of Aryan origin, but not living according to the Brahmanical system, and Non-Aryans obtained admission to the Brahman community, are of special interest. The accounts giving of them are preceded by a description of the dress and mode of life of those how are to offer them: "They drive in open chariots of war, carry bows and lances, wear turbans, robes bordered with red and having fluttering ends, shoes, and

sheepskins folded double; their leaders are distingushed by brown robes and silver neck-ornaments; they pursue neither agriculture nor commerce; their laws are in a constant state of confusion; they speak the same language as those who have received Brahmanical consecration, but nevertheless call what is easily spoken hard to pronounce."

The following words from this Brahmana are, to say the least, suggestive of thought:

(1) "The Lord of creature offered himself a sacrifice for the benefit of the *devas*," p.410. The *devas* were mortals who thus became divine or glorified. On this the following comment may be taken from apastamba (ii. 7, 16)—"Formerly men and gods lived together in this world. Then the gods in reward of their sacrifices in the same manner as the gods did, dwell (after death) with the gods and Brahma in heaven."

(2) "Oh thou animal limb, now being consigned to the fire; thou art the annulment of sins committed by gods. Thou art the annulment of sins committed by men. Thou art the annulment of sins committed by ourselves. Whatever sins we have committed by day or night, thou art the annulment thereof. Whatever sins we have committed sleeping or awake, thou art the annulment thereof. Whatever sins we have committed, knowing or unknown, thou art the annulment thereof. Thou art the annulment,—of sin." *Tandya Maha-brahmana*, p.55.

Here is Vedic teaching in which we find one of the great truth of Christianity as to the efficacy of sacrifice towards the anulling of sin taught with great force and clearness. Would that the character and nature of Him who is Himself the priest and the victim were equally clearly known and forcibly taught. In the Satapatha Brahmana, as we shall see below, we are told of Prajapati, the Lord of creation, that:—"One half of him was mortal and the other half immortal, and with that which was mortal he was afraid of death."

Tanunaptra

This ceremony is performed after *atithyesti*. It is the solemn oath taken by the priests not to injure one another or the sacrifer, whose interests may be endangered by the priests. The origin of the rite seems to be in the possibility of harm that can be caused to the sacrificer or to the priests from the priests themselves. There may be some instances of the treachery of the priests to the sacrificer or to their colleagues in the sacrifice. The priests may have wielded their power to harm the sacrificer or the priets. To guard against this unpleasant and unwarranted situation, this rite to bind the priests together in a solmn oath must have come into existence. It shows the great mystic power of the sacrifice, which the priests can generate and use for doing harm to the sacrificer himself or to one of them. This also shows how strange the human nature is. It is in the sense of fear of the improper and indiscriminate use of the spiritual power generated by the performance of the sacrifice that this rite got currency. The AB (1.24) narrates a myth about is origin: The gods were afraid of the great power of the Asuras. They thought, "Through our disagreement they become great". They counselled together. This gods were: Agni with Vasus, Indra with Rudras, Varuna with Adityas and Brhaspati with Visvedevas. Having discussed mutually they agreed to deposit their dearest bodies in the house of Varuna and formed a convention that those who should violate this practice and those who would cause trouble would not be united with their bodies. Thus they could sever their bodies from themselves and hang them up elsewhere. They deposited them in the house of Varuna. That became their bodily covenant. That is why the bodily covenant is called *Tanunaptra*. Therefore also the people saw that one should not show treachery to one who is united by the bodily convenent. The Asuras had no such mutual protective arrangement. Therefore, they could not succeed. *Tanunaptra* is a solemn agreement to work for the well being of the sacrificer. It speaks of the tremendous mysterious power of the sacrifice and its indiscriminate use by the priests.

Textiles

In the latter reference the female weaver is indicated by the word *vayya*. Elsewhere there is reference to weaving in the frame of the loom (VII.33.9 *paridhim vayantah*). Cotton is not mentioned: and clothes were woven from sheep-wool cloth. About Pusan it is said that he "being a weaver from the wool of sheep, cleanses the garments" (RV.X.26). Wool was amply used, and region of the Sarasvati was famous for the same; the river was called urnavati was famous for the same; the river was called Urnavati (X.75.8 *Urnavati yuvatih*); and even the sheep was ones). It seems that the whole region of the Punjab was known for its wool and the woolly sheep; for, even the Parushii is said to be urna (IV.22.2 "For shelter (Indra) resorted to the Parusni, the *urna*"). But, the best wool came from the Gandharis (I.126.7, where the wife of the king Bhavavya says, in a symbolic conversation, "I am all hairy (indicating full youth) like the sheep of the Gandharis"). The wool-industry was well developed; and soft wool was produced (cf. the comparison at V.5.4 "Spread on O sacrifical Grass soft like the wool"). Also may be noted, "With the device from lead do the artisans, and with the mind to the poets weaves; so with the threads of wool" (Vaj. *Sam.* XIX.80 = *Maitt.* Sam. III.11.9).

Transportation

The Vedic Aryans were primarily a pastoro-agriculturist people. Best in course of time *after* gave place to sale and purchase. As movement from place to place developed various means of transport were developed. The chariot and the cart are mentioned at various places as means of transportation:

"O singer, you have indeed, come from far in the chariot and the cart" RV III.33.9 *anasa rathena*).

Apart from the sans and the ratha (chariot), there was another vehicle the *vipaha*, a rough vehicle for bad paths: "Of the Vratya the mind was the *vipatha*, Matarisvan and Pavamana (Soma) were the draggers." (AV.XV.2.6).

Water transport including the transport by sea is indicated: "Varuna knows the boats in the sea" (RV.1.25.7), "the chariots get ready at the advent of the goddess Dawn, as do wealth-seeksers about the sea"(Ibid. I.48.3); "The singers flock round Indra, as we do the wealth seekers about the sea"(I.56.2 *samudram na saacrane sanisyarch*). Ships with many oars were used for transport :" Asvins. you made me boat (plava) for Bhujyu, the son of Tugrya. which was endowed with life (*atmanvantam* and has wings" (I182.5 *pleacn etmannantiam paksinnam*). The word datmanvantam is of special interest; fot it indicates the boat to have self-motion, or if *atman* indicates wind', as at other places, it many indicates, the "sails" here. In addition to these references, the mention of krsana(pearls), noted earlier, would indicate long expeditions on the part of the Aryan traders themselves, or by other traders, in either case suggesting god maritime activity.

Tribes

The word jana occurs many times in the *Rgveda*, and another word indicative of tribes in *panca-janah*, 'five tribes". sometimes we have the variats as *panca-Krstayah* and *panca-carsansth*, both suggesting the tilling masses Krs, " to til"). The later texts also use this expression (for example, Aitareya Br. III. 31.4 " Aditi is *panca-Janah*, that is in her all the gods; in her are the *panca janah:Taitt. Sam. I*.6.1.1 pancanam *tva panca-Jananam:* Kathaka Sam.V.6; XXXII.6; *Brhadaranyaka* Up.IV.2.9), which shows that the expression had become conventional for all masses. But who actually these were is dark. It is clear that in the *Rgveda* the term had a definite connotation of human tribes, though later, even at the time of the Brhamana texts, fictious explanations came forward. The *ai. Br.*(III.31) has "this praise is for all the *panca-janas*, for the Devas, the Manusyas, Gandharvas-Apasarases, Sarpas and the Manes." Wherein the Gandharvas and the Apsarases are taken as one category. This does not help in any way, though it has to be noted that in the other Veic texts the Sarpas are mentioned as a tribe, like the Birds, in connection with the ten day sacrifice (Sat. Bt.XII > 4.3.12). Aupamanyava, a senior contemporary of or even earlier teacher than Yaska(Nirukta III.8),

status that they included the four varnas and the Nisades. This cannot, however, be accepted; for the expression panca-Janah, or the others noted above, are quite frequent in the *Rgveda*, but the reference to the four varnas comes only late; moreover the Nisadas are not known to the *Rgveda* or the *Atharvaveda*.

The Rgveda indicates that the five tribes were Aryans, as Agni is closly associated with them asking them to abide by his sacrificial order (RV. X.53.4 "You Five tribes; accept *my hotra*; also v.5 "May the Five tribes accept my *hotra*; Again, Indra is said to belong to the Five tribes (RV.V.32.11 "I hear you (O Indra) as the only good lord belonging to the Five tribes"). The *Satapatha Br.* mentions the Five people that could not achieve the glory of Bharata (Sat Br. XIII.5.4.14 "The greatness of Bharata could not be achieved be people anterior nor by those who were posterior, like the heaven by the mortal; nor even the Five tribes did achieve it)". In the same context we have the mention of the Seven tribes which suggests the inclusion of the Kurus and Pancalas. This would suggest that in the earlier texts, the term. Panca janah indicated the Aryan tribes themselves; and they were Anu, Druhyu, Yadu, Turvas and Puru, all mentioned in the Rgveda, though never in association with term panca janah. The latter term seem to have become quite familiar; and it was not felt necessary to use it when the five or any of them, were actually mentioned. As a next stage, the term indicated the totality of all men. The passage from the *Satapatha Br.*, noted above suggests a difference between the Bharatas on the one hand, and the Five, or seven, tribes on the other. Probably, this is on the background of the 'War-of-Ten-kings', in which these were arrayed against Sudas Bharata (RV.VII.18.33.83); and when the reference is to Seven tribes, it is not imporbable that the Bhrgus and the Matsysas are included, which come in the same context:

Trtsus

The Trtsus are closely mentioned with the Bharatas; but, whether they were their priests, the Vasisthas, or Bharatas themselves is an open question. The mention of our Trtsu (v.13 from the passages quoted above, gave rise to the opinion (Geldner) that he was Sudas Bharata

himself; and hence, the Trtsus were the Bharatas themselves. But, on the basis of the similarity of the hair-style of the Vasisthas and the Trtsus, it is proposed that the Trtsus are Vasisthas (Oldenberg). Both are described as having braided hair (at one place on the right side of the head *daksinatakapardah*; VII.33.1 for the Vasisthas, and at VII.83.8, where the word *kaprdinah*, occurs, for the Trtsus). But the expression "the tribe of Trtsus" (trtsunamrisah at RV.VII.33.6) would illsuit the Vasisthas; for it is not generally applied to the priests.

Tvastr

Views of scholars both ancient and modern are at variance regarding the identity of *Tvastr*, a deity who is without any hymn but whose name occurs sixty-five times in the Rgveda.

The methods of identification as accepted by scholars reveal that some depend on the derivative meaning of the term *Tvastr* and some on the other hand lay more stress on the attribute and activity of the God.

The *Tvastr* has been identified as the Fire, the Sun, the Moon, the personification of the stern and frowning sky on the one hand and as the creator god, the Divine artificer, and the All-fashioner *Visvakarman*, etc. on the other.

Besides these there is another view which considers the term *Tvastr* as an epithet of more concrete but now obscure a deity which in the long run came to be known as a separate god.

Indeed the controversial opinions make the identity of *Tvastr* doubtful. But it is true that the varied assumptions reflect the double aspect of fervour and lustre prevalent is *Tvastr's* nature.

Now let us examine the *Rgvedic* evidences in determining the identity of *Tvastr*.

The question of the origin of the universe was the most dominant and urgent are in the mind of the Vedic seers, and as a result we find in the *Rgveda* creator gods like—*Prajapati*, *Hiranyagarbha*, *Savitr*, *Dhatr*, *Tvastr* and *Visvakarman*, etc. But the query reaches its highest

mark in the Nasadiya hymn (RV 10.129) of the Rgveda, where Tapas, the fervour has been speculated as the starting point of creation. There it has also been said that through the maha (mahina) of Tapas the one, the Absolute was born (*Tapasastan mahina Jayatikam* RV 10.129.3) which in course of advancement resulted in the formation of the universe. However, it becomes clear that tapas embedded with maha was the original cause of creation.

Now coming to tvastr we see him as *rupakri*, the form-maker par excellence. The *Rk "Tvasta rupani pinsati* (RV 10.184.1) may be referred here in which the term 'pinsati' is derived from the root pis 'to give shape to' - *avayavakarane*. We have seen either that the state of tapas gives shape to the one, the Absolute, the first form out of the formless, and so as a shape-giver Tvastr may be considered as the presiding deity of *Tapas*.

Finally Agni being the third of the *Bhutas* or elements in the fashioner of forms (rupa) while the first two elements viz. *Vayu* and *Akasa* are formless (arupa). As such the name Tvastr fits no other deity so well and we can, rightly conclude that Tvastr gradually came to be featured as Agni. But as it has not been possible for Agni to represent the double aspect of Tvasti and in this respect, most probably the god *Visvakarman* loomed up on the horizon as an artificer-god.

Visvakarman, the all-maker, which the very name suggests, figures in two hymns of the *Rgveda* (RV 10.81; 10.82). We may note the following about his character.

He is a creator god, sometimes addressed as *Dhata, Vidhata*, etc. He is an artificer, who fashioned the sky and the Earth (yato *dyavaprthvi nistataksuh*, RV 10.81.4). He has been praised for his lustre (RV 10.81.5). He is known as *sadhukarma*, well-doer, knows the lustre of this universe (RV 10.82.3). Relating to *Visvakarman* the seer indulges in his peculation about the origin of the Universe, and it is said that it is maha of that god that unveiled the two worlds—Vidyam *aurnon mahina visvacaksah* (RV 10.81.2). These may be considered as reflection of *Tvastr's* nature in *Visvakarman*, and the terms like *nistataksuh*, mahina, etc. provide adequate ground for such assumption.

One may thus conclude that Tvastr with its fashioning capacity reappeared as *Visvakarman*, the god of architectonic skill in later period. *Tvastr* thus did not appear prominently in the *Rgveda* and being eclipsed by these two deities was relegated to his own subordinate position.

V

Valmikavapa

The terms *valmika* and *valmikavapa* occur relatively frequently in the Vedic literature. The meaning of valmika is clear enough. It is used to denote a termite mound. But the meaning of the later term, occasionally used interchangably with the former, is not so clear. In elucidating this term we shall restrict ourselves here to the use of these terms in the Vedic rituals, principally the *srauta* rituals, while in general excluding modern and popular religious practices. While we shall discuss the etiology of the use of the *valmikavapa* (and *valmika*) in the ritual, we cannot, except in the course of drawing conclusions, deal with the archaic cosmogony that surely contributed to the introduction of this object into the classical Vedic sacrificial ritual.

The Vedic sacrifice, like ritual every where, assigns symbolic significance to concrete objects. Because the *valmikavapa* (or *valmika*) is concrete object, naturally the question of its significance, if any, arises. The ritualistic effort to transcend the limitations of ordinary, everyday meanings of things and words is responsible for their hidden, elliptical, or even contray assignations. The purpose of drawing together conceptually different entities and notions into a "code of connections" (Heesterman 1957:6), as the Vedic thinkers have done, is to bring these "higher" significances into the grasp of the ritualist. A termite mound is just a termite mound for an ordinary person. But for a ritualist it may have greater significance. This significance must be discovered if it has not already been stated explicity in the available literture. If there is such a significance, it must be manifest in the relations of the thing or object. These relations might be juxtapositions

to other things: contacts and associations of various types which are at least implicit in speech and actions within the rites.

Three questions will be raised here: (1) What is the object called *valmikavapa*? (3) What is its significance?

The first question presents immediate problems because the term vapa is best known as the omentum, a fatty membrane which covers the intestines and part of the viscerà of a male goat and is offered in the animal sacrifice as the *vapayaga*. In order to account for the two usages, we must have either two homonymous words (possibly derived from two different roots) or a single word with (at least) two meanings. The usual translations or (*valmika-*) *vapa*, "soil", "earth", fail to explain its meaning and significance. This is not entirely the fault of the modern translators; they merely follow their predecessors, the Sanskrit commentators. For a practising ritualist, at least in medieval and modern times, the *valmikavapad* (vv) is indeed the covering or "soil" of the termite-mound, no doubt serving as the basis of the commentarial tradition that paved the way for the modern translators. We shall examine the extent to which the choice of material constituting the vv was based on notions pertaining to the vapa of the goat and to what extent it was independently considered. In other words, what was the original material?

The second and third questions, concerning the associations and ritualistic significance or symbolic value of the *valmikavapa*, are in no small measure dependent upon establishing the material identity of the valmikavapa.

Etmology: Both elements of the compound valmika-vapa are of philological interest. While the first element may be of considerable etymological interest, the second raises the controversial issues which concern us here. Concerning the word *valmika*, we refer to the major study of Konig on the cultural and religious significance of the termite mound in ancient India.

The primary nominal derivative *vapa*, formed from *vap*, has two synchronically distinct meanings: the "omentum" of a goat (*aja-chaga-vapa*) and the *vapa* (tò be indentified below) of a termite

mound (*valmika-vapa*). Similarly, two distinct roots, *vap* are found, meaning "shave, cut." and "strew, scatter, sow". Mayrhofer relates the first vapa with vapati. "shears, shaves, cuts grass". This is links to words for "integument", - skin'. However, he notes that according to Kolver (1972) *vapa*, "omentum," is related to vapati in the sense of "strews, scatters, throws, sows". It is from this meanings of vap that the common *nirvapati, nirvapana, nirvanapa,* etc. it the sense of bringing, pouring and otherwise preparing oblations is denied in the YV Samhitas onwards. Wckernagel - Debruner hesitatingly attribute both meanings of vapa to vap, "strew", a view also held by Monier-Williams.

Thus, the questions arise: Are both *vapa's* ultimately the same word with connected meanings, or are they homonymns? That is, do they belong to the same root or to different root? OR, as (Wackernagel-) Debrunner seem to suggest, could they be two homonymous-a derivatives from two aspects of the same root, namely *vap*, "strew"? If they are homonyms, then their different semantic sources were obscured at a fairly early date, at which time their meanings became associated because of their identity of form.

It is clear from the evidence given herein that *vapa* of the termite mound should be derived from vap, "strew." The secondary sense. "to procreate, beget" from "to strew, scatter (seed)", is implicit in this usage. Yet it remains uncertain whether this was homonymous with *vapa* of the goat or derived from the same root. Probably they were homonymous, in which case the sense of "covering" (i. e., omentum) (derived from *vap*, "shave, cut") was adopted by early interpreters, if not the original authors, of the compound *valmikavapa*. This suggests the *vapa*. "omentum", was the originalword, and that certain senses of it were appropriated when the need came to identify a part of a termite mound required in the Vedic ritual. In this scenario, an identical—a derivative from *vap*, "shave, cut". This, is course, cannot be proved. It is only cetain that the imagery of the two became mixed, rendering difficult a positive identification of the *Valmika vapa*.

Varna, Gora and Social Mobility

The *Rgveda* mentions four varnas, but quite late (X.90.12" Brahmana was his mouth, the two arms were formed by the ksatriya, his things were the Vaisya, from his feet was born the Sudra") in the description of the cosmic (and social) Purusa. In the early *Rgveda*, however, three *varnas* and commonly mentioned (VIII.35.16 "O Asvins! impel the Brahmana and impel the intellect;" and v.17 "Impel the ksatra and the men", and v.18 "Impel the cows and also impel the Visah"). Who the Sudras, originally, were cannot be said with any certainly. There is no evidence to the effect that they were conquered enemy tribes; also there is no clear proof that the so-called Dasyus or the Dasas got the appelation Sudra by which they could be identified. They were an amalgamation of the aboriginal tribes, the nonconformists among the Vedic tribes such as the Vratyas and so on. They formed an integral part of the Aryan society as early as the *Rgveda* itself. Though the Sudra was not allowed in certain ritual activities, he was not treated badly: "May not the Sudra milk (the cow for the sacrifical milk; he is born of non-truth" (*Sat. Br.* III. 1. 1. 10); but, "Agni! Bestow glory upon the Brtahmana, glory upon the Ksatriya, glory upon the Vis (Vaisyas) and glory upon the Sudras" (*Taitt. Sam.* V. 7. 6. 4 = Mait. Sam. III. 4. 8). Sinning against the Sudra was as bad as against a Brahmana: "What sin do commit in the village, in the forest, in the assembly, or in our own senses, what to the Sudra, what to the Arya, may it be expiated; hail!" (*Taitt. Sam.* I.4.8; cf. Sat. Br. V.5.4.9).

This indicates that the Sudra was admitted in the Aryans fold, the difference being that he was unsophisticated. Intermaggiages led to the creation of may casters; yet there was no strict rigidity about the change of caste. Thus Kavasa Ailusa was the son of a slave woman; but the became a Brahmana, by ritue of his *mantra-power*: "The child of a slave woman, no-Brahmana, a cheat; how has he been consecrated amonst us?"; and further, the seers said, "the gods know him; let us summon him; they summoned him" (*Aitareya Br.* II.19), Here is another example: "Vatsa and Medhatithi were both sons of Kanva. Medhatithi reproached this Vatsa, "Thou art a non-Brahmana;—the son of a Sudra (woman)! He answered, 'Let us walk, according to the rite

through the fire to decide who of us two is the better Brahmana. 'With the *Vatsa saman* (i. e. by the mode of singing the *mantra* invented by himself, which later became famous by his name) did Vatsa walk through the fire. With the *Maidhatitha saman* did *Medhadithi.* Both were unhurt'' (*Panca-vimsa* Br. XIV.6.6). This would indicate that caste did not depend on the birth. The famous example of Visvamitra, the Gandhi prince, who achieved Brahmanahood, is already there.

But there is another small unit, the *vraja*; and there is the *kula*. The *Rgveda* notes both; and indicates their inter-relationship: ''O Indra! Around you; sit the friends, with their presents, as do the kula-pas about the *vrajapati*'' (X.179.2). This indicates that the vraja was a moving unit, a bit bigger than the kula (family); bigger than the vraja was the *gotra*, at a settled stage, more or less. In a *grama* there were many *gotras*, who could have marital relations among themselves. The grama had the gramani; and the word indicates that, in the early stages, the *grama* itself was moving unit, which would be led (literally ''carried'', *grama*+ ni) by the gramani. This exactly corresponds with the sense of ni in the word *senani* (RV VII.20.5; cf. *yajna-i* Ibid. X.107.6). The moving *grama* gave rise to the settled *grama* (the village) in course of time, which became the smallest unit of the kingdom of later times, when the *Rajan*, as the king, came on the scene. Here was the rise of the political set up.

Vatsyayana's Nyayabhasya

Vatsyayana, also known as Paksilasvamin, is the bhasya writer on the Nyayasutras of Gautama. He is supposed to have floruished in the fourth century A. D. In the opening section of his bhasya, he states that the Nyayasutras are the exposition of the science of anviksiki, which Kautilya acknowledges as one of the sciences provided for the good of the human beings. Vatsyayana quotes the very stanza of Kautilya to show that anviksiki is the lamp of all sciences, the means of knowledge of all things and the basis of all activities. Though anviksiki as a science is found condemned in the Dharmasastras, Vatsyayana cautiously asserts that the scope of his anviksiki is confined to the categories deduced both by perception and agama. (*Pratyaksagamabhyam*

iksitasya anviksanam). Vatsyayans obviously clarifies as it were that he is inclined to establish independently the metaphusical truths by logic which are not antagonistic to the established Vedic tents. His purposeful introduction of the agama in the definition of *anviksiki* bears testimony of the above fact. The works on Nitisastra such as Kamandakinti and Sukranitisarah state that *anuiksiki* is atmavidya. Nilaakantha, the commentator on the Mahabharata, states in the course of his commentary on the Rajyadharma section in the Santiparvan that Trayi means the Karma portion and *anviksiki* the Janana portion of the Vedas. But Vatsyayana makes it quite obvious here that the scope of his system is directed towards the examination of categories like samsaya (doubt) to help the relisation of Atman. He specifically states 'Doubt and the rest form the subject dealt with by the science of anvisiki. Consequently if all the sciences are not distinclty enunciated it would appears that this science will appear to deal with the should only like the Upanisads'. So Vatsyayana employs logic to arrive at the metaphysical truths independently and finally seeks confirmation for these tents in the scriptures.

Virtues and Vices

The Vedic people seemed to have simple code of morals. The performance of sacrifices was regarded as the principal virtue which was rewarded by the attainment of heaven. Vedic injunctions, which were imperative and external mandates, were also not categorical, but were mostly supplemented by eulogies (*arthavada*), which held out promise of reward. Along with this idea of ritual virtue, there also grew the concept of social virtues and vices, such as truth and falsehood, charity and absence of generosity, and sŏ on. Virtues were eulogised, not for their own sake, as having any intrinsic valid of their own, but as means to the attainment of pleasure in this or other world.

Heroism and sacrifice of life in the battle-field have been highly praised. *Tapas* or strict mental and physical discipline has been described as irresistible. (RV.X.154). Tapas might mean the purposive endurance of certain physical sufferings as Sayana interprets it. It may also imply undergoing any mental or physical train for certain ends and

is invincible as is described in many places in the Puranas too.

Truth has always been praised and falsehood condemned. The concept of truth might have been originally associated with the immutable relation of uttering the *mantras* (bymns) and their consequences. It has also been used to signify the actual correspondence of speech (*vac*) with facts. This *vac* meant the holy speech, meaning the sacrificial *mantras*, which was praised for its efficacy is bringing about desirable results. From this the ordinary sense of truth, namely, agreement of any speech with fact might have been derived. In later literature truth meant that which was without any change and decay and was etemal, (e. g. *satyam brahma*) and was an epithet to Brahman (the highest reality). It also means reality and its different grades, the *vyayaharika satya* (phenomenal reality,) and *parmarthika satya* (ultimate reality), were accepted. It thus changes it connotation as ages passed by and became a very developed concept in the later philosophical literature.

Belief in the magical charms and efficacy of the mantras rose to its highest in the period of the Brahmanas. An event, however impossible it might otherwise appear, could be accomplished by the wonderful powers of *rksor samans* (the hymns of the *Rgveda* and the *Samveda*). Thus when Indra was pursued by the head of Namuchi which he had cut off, he was saved from its terrible attack by a special rite in accompaniment with a saman.

From the greatness attibuted to vac or speech might have orginated the imporance of truthfulness. Lying has been decribed as "murder of speech", and it is narrated how a person, Kalyana who spoke lies, was punished with leprosy. (*Tandya* Br. XII.11.12). The very association of falsehood, rightly ro wrongly, seemed to produce impurity. Thus it is said (TS. II. 1.10.2) that an unholy voice (*aputa vac*) or calumny pursues one though he may be accused falsely, and one has to perform certain rites to become free from the impurity caused by it.

As a means of testing the validity of one's speech, ordeals were used. The *Tandya* Br. XIV. 6.6. describes how Vastsa Kanva, as a proof of his statement about his good lineage, in reply to the reproach of his brother, walked though the fire and not a hair of his was burnt. We

know also the fire-ordeal of Sita in the Ramayana.

Another story is told in the *Sat. Br.* X.2.3.6. as to how the gods becoame superiod to the *asuras*. The gods and the *asuras* were both descendants of Prajapati and inherited truth and falsehood of speech, and so they were alike. Then the gods accepted truth and gave up falsehood; where as the asuras gave up truth, and accepted falsehood. Then the truth that was in the asuras came to the gods and the falsehood that was in the gods went to the asuras. The Gods speak truth exclusively, and, though apparently weakened, they prospered in the end, while the asuras speaking falsehood exclusively, became rich at first, but suffered in the end. The victory of truth in the long run is thus well illustrated. We can compare the story of Yudhisthira in the Mahabharata, who once told a lie and could not escape the punishment due to it, even thought he had been speaking truth all his life. In later times truth was classified accordings as it belonged to speech, bodily actions, and mind, and in Buddhism we find detailed discussion of these virtues which will be taken up in due course. In the Bhasya on the *Yogasutra* truth has been subordinated to non-injury. Thus for saving another's life one was entitled to speak untruth to enemies. (*Vyasabhasya* and *Tattvavisaradi* 2.30). It has been highly praised in the Mahabharata as the sustainer of the world, the origin of creation and as leading one to heaven.

Arrogance (*atimana*) has been deprecated with illustrations. (*Sat. Br.* V. 1.1.1). The reference is to the story of Sibi, Vasumana and Pratardana, while they were riding the same chariot with Narada, as told in the *Mahabharata*. Being asked as to who could go to heaven if only one were to go, *Narada* answered that it was Sibi, while others were to come down for one or other of their faults, and arrogance was one of these.

The term *brahmacarya*, which generally means sex-control, seems to have been used in different senses such as study of the Vedas (*brahma* meaning Veda), or the aspiration for the great (*brahma* implying the great) and so on. It is told in the *Taittiriya Br.* III.10.11.3 that the sage Bharadvaja was granted three lives by the favour of Indra, and he spent these by *brahmacarya* (the study of the Vedas in the

teacher's residence). When he was on the point of decay at the end of the third life, Indra asked him again "I grant you; a fourth life, what will you do with it?" "Why", replied Bharadvaja, "I shall still do that which I have doing in all these lives. "*Brahmacarya* has been interpreted here by the commentator as the study of the Vedas; but it is quite in consonance with the derivative meaning, namely,. aspiration and practices of conduct for the highest as the Vedas were then regarded to be the highest ends. The virtue of *brahmacarya*, in all its meanings, has been highly praised, and wounderful powers are attributed to it. The *brahmacarin* advances lighted up by fuel; from him were produced to highest *Brahma* and all the gods. In him the gods are joyful. He has established the earth and the sky. (AV.XI.5.1). The gods, the fathers and the *gandharvas*, all follow him, he serves him teachers and gods with favour. He is also described as an integral of the gods (RV.X.109.5).

Brahmacarya. in the sense of an attempt or a course of conduct for attaining what one thinks to be great, seems to appear in AV.XI.5 which states by *brahmacarya* a woman approaches her husband as also an ox or a horse longs for the grass. It may thus mean the intense love of the heart by which as woman approaches her highest, the husband, as does as animal aspire for his food which is one of the keenest desire of his species and therefore, his greatest.

Wonderful achievements due to *kama* or desire have been described. It occurs also sometimes in the sense of sex-love as in AV.III.25 where it is described as capable of causing unrest and disquiet, by piercing the heart of its victims, by its arrows. it has also been described as the impulse of creations of the first creator.

Viraj and Krta

In a recent book on Vedic gambling (Falk: 1986) the relation between Viraj (number ten) and the winning Krta is treated in a rather confusing way on account of the misinterpretation of some relevant Brahmana-passages. These passages (LB. 1,235 and 256) deal with the numeral symbolism of the Agnistoma.

Details will be discussed later. First it should be observed that Falk's conclusion is at variance with everything we know about Vedic rituals and its participants. One cannot simply assume as Soma sacrifice of Samavedins. All the Vedas participate in such as ritual. It is hardly reliable that the orthodox Kuru-Pancalas should have rejected the performance of the famour Agnistoma on account of an esoteric discussion between Samavedic specialists on a detail. The Kuru-Pancalas provide the standard of ritual practice. "There seems little doubt that the Brahminica culture was developed in the country of the Kuru Pancalsas" (Macdonell-Keith I: 1958, p. 168). The opposition between Jaiminiyas and Kurus or Kurn-Pancalas is not a correct one, since it is between a Samavedic school and a folk or country. If the homeland of the JB, was different from the country inhabited by the Kuru-Pancalas, then a reference to deviating details prevailing among the Samavedins of that country is of course possible. The general conclusion as formulated by Falk, however, is harldy tenable from the ritualistic point of view.

Now I will discuss the details of the passages which have brought Falk to his conclusion. First I quote p. 124:

"*Innerhalb er Vedischen Literature propagieren besonders die Samavedins die Viraj-Zahlen. In der Samvargavidya* (i. e. in the Samavedic ChU.) wird der Weert des sakyam radhah is rendered by him as "I may get (i. e., have) prosperity with me' (*dhanam samgameyam*), by the *nic-suffix*. According to his interpretatio 'enabling prosperity' should mean bringing it under one's possession. B*ohtlingk-Roth's Sanskrit-German Dictionary* (BR) does mention some occurrences of sak-in the sense of 'bringing out'; e. g., Mann II. 139 has been quoted in which a *saknuvan*—has been rendered 'unable to bring about' in the phrase *danena vadhanirnekam sarpadinam asaknuvan* 'rot bringing about the destruction of serpents etc. by charity', but one could easily supply 'bring about' as an elliptical phrase; e. g., cf. *Katha* Up.: 3, 2, the phrase naciketam sakemahi has been explained, according to BR, by Sankara as *naceketam jnatum sakemahi.*

Vispala

The word *vispala* is attested only in the Rgveda as a proper name in one of the Asvina legends. At one time it was believed that it was the name of a woman who was helped by Asvina with an iron leg. Hence Grassmann (Woerterbuch). "*Eigenname eines Weibes, dem die Acvinen in der Schlacht helfen und iher ein ehenes Bein ansetzen*"; *and Boethtligk-Roth: "N. pr. eines Weibes, welchem die Acvin das abgerissene Bein wieder anheilen oder durch ein ehernes ersetzen*". But the correct meaning of vispala as the name of an animal, -a mare-was pointed out by Pischel in Ved. ST. I (1989), 171-73 where some of the earlier views regarding the meaning of vispala as a proper name of a woman, perhaps of a royal family, or of dawn, ar also referred to. Having considered the passages which are useful for understanding the word and having established its meaning as the name of a mare, Pischel gives towards the end of his article the Vispala-legend as follows: "*Der Sohndes Agastya oder dessen Patron besass eine Situte, Vicpala mit Namen, der bei einem Wetternnen zu Ehren des Vivasvant ein Bein abgerissen wurde Agastya flehte die Acvins, seine bevorzugten Gotteiten, um Hilfe an und diessetzten der Vicpala ein eisernes Bein an, wodurch sie den Pres gewann*".

The prupose of the present paper is not to go into the details of the above legend but to offer a suggestion regarding the derivation of the word. So far the only attempt that has been made to my knowledge is the one by Grassmann (Wocrterbuch) who observes: "*ursprueenglieh wol die Haus oder Stamm beherrschende, wenn pala =* pala Erweiterung von paist." The same view has been refferred to in Dictionary of Monier-Williams where we read: "accord. to some fr. 3 vii and pala-pala. But this derivation is hardly satisfactory, for apart from the fact that it presupposes pala = pala the very very/ pal itself and its derivative pala as an agent noun would have been accented on the suffix and this accent on the ending would have been kept up in the compound. We would have thus expected *vispala* and not *vispala.* Moreover this explanation leads us to add to the exceptions of Sanskrit sandhi rules, for in the light of the above explanation we expect a form *vilpala* instead of *vispala.*

It is therefore, suggested that *vispala* may not be separated as *vispala* but as *vispa-la* and be considered as a case of Vedic haplology, the word having to be derived from visva-vara. This derivation, is supported by the accent of vispa-la which is on the second syllable. In this respect it agrees with visva-vara, and in fact this is the usual accent of visva-in compounds whenever it carries the accent.

Now the adjective *visva-vara* (fem. vara) in the sense ''allbegehrt' (Geldner, also Sayana) is used mainly with the deities like Agni, Usas Brhaspati, Vayu and some others. What interests us, however, here when vispala as the name of a mare is sought to be derived from *visva-vara* is the fact that this adjective is also occasionally used in the Rgveda with the mares. Thus the niyuts of Indra in the RV.6.22.11 (also occurring in the AV.20.36.11) and those accompanying Indra andVayu in the RV.7.91.6 are called visva-vara 'chosen by all, desired by all'. Moreover it is possible to suggest that at least in some cases where visva-vara is used with some word meaning 'wealth, riches, etc.' what is indended by the latter is a group of horses of mares. This suggested by the fact that in these cases where rayi, rai, or dravina is used with *visva- vara* it is either further qualified by the adjective sugmya (RV.1.48.13) or is associated with the verb inv- (sam inva RV.5.4.7, invati RV. 6.5.1) or the very *yam* (*pra yandhi* RV 3.36.10). In the end it may be noted that the use of *visva vara* as a proper name is attested for the Vedic times by the fact a certain woman of the Atri family, *Visvavara* by name, is reputed to have been the seer of RV.5.28.

All these facts seem to suggest the possibility that a certain mare of the legendary fame had received the name *visva-vara* because she was particularly liked by all as the winner of a difficult race (cf. RV. 1.112.10. 1.116.15 and the story in the words of Pischel given above). This name, by haplology, seems to have become *visva-ra*, for which the Avestan equivalent would be *vispa-ra*. It is well known that of Skt. visva, the Avestan equivalent is vispa. These two forms visva-ra and *vispa-* ra further seem to have given rise to a contaminated form *vispa-ra*, and it is this form that we anticipate in the older portions of the Rgveda. *vispa-la*, however, occurs only in later portions and hence only form with l-has survived.

Vratyas

The Vratyas do not figure in the *Rgveda;* but in the *Atharvaveda* and in the *Pancavimsa Br.* they have a prominent reference. The *Atharvaveda* has a long hymn that describes the vratyas; and this description corroborates with that from the *Pancavimsa Br.* According to the *Atharvaveda,* among the various accompaniments of the Vratya, who is called the Mahadeva, all fine lores and a woman, termed as *pumscali,* follow him in all quarters (AV.XVI). A typical glimpse is: "Faith is his harlot; friend is the man from the Magadhas; Day is his turban (*usnisam*); Night his hair, the *kalmali* (?, sun) is his gem" (AV XV.1.,6). The Vratya chief has a whip, and attendants go before his cart (Ibid. FF). His garment is twofold." According to the Pancavimsa Br., where he is called Grhapat, "a turban, a goad, a bow without arrow (*jyahroda*), a board-covered rough vehicle, a red garment with black fringes, two goat-skins—one white and one black; a silver ornament nispa) round the neck; this was his equipment" (XVII.1.14). The said *Brahmana* has an interesting remark about the Vratyas, "The gods, forsooth, went to the world of heaven; of them the adherents of the 'god' were left behind (on the earth), leading the life of the Vratyas. They live the group-life of destitutes, for, they neither practice the study of the Veda, nor do they plough" (Ibid. 1-4).

This will show that they were a nomadic-cult; and, on the basis of the description of the dress of the Mahavratya, who is called Mahadeva, it will be seen that the red and black motif in the dress corresponds to the epithet of Rudra-Siva (*nila-lohita*). The importance given, and reverence shown to the Vratya in the Vedic texts indicates that they were a cult among the Aryan clan; and follbwed slightly different practices. They were, hence, on the outer verge of the set Aryan society that practised slightly different sacrificial rituals; and, in all probability, followed the Rudra-Siva cult. The following points have to be particularly noted. The *Panca. Br.* (XXIV.18.2) refers to the Vratyas performing a sacrifice. The whole hymn refers to the Vratya-sacrifies; and states that the Vratyas are the adherents of the 'God'. They held a sacrificial session with Buddha Saumya as their lord (sthapati). They consecrated themselves without having previously begged to king

Varuna a place for divine whorship, which is the usual Vedic practice. (cf. *Sadv*. Br. 11.10.4-10.4.10; Vaudg. S.S.II.2). Caland (*Brahmana of the Twenty-five Chapters*, Calcutta, 1931, p.621 notes:—

"The Vratyas were not willing to beg a *devayajna* of Varuna, precisely because they were adherents of the Deva and not of the usual gods." King Varuna cursed them, "I preclude you from a share in the sacrifice; ye shall not know a path leading to the gods." Therefore they (i. e. the Vratya-priests) do not take the sacrificial material which is usual (i. e. rice, barley etc.), nor Soma (see also *Panca*. Br. XVII.1). It should be noted that Rudra is called Vratapati (Vaj. Sam. 16.25. Taitt. *Sam*. IV.5.4.1). It is probable that Rudra-Mahadeva as the chief of the ganas or vinayakas, or of the kuluncas or taskaras came from his being closely similar to the Mahadeva of the Vratyas. In two details the attire of the Mahavratya Grhapati exactly tallies with that of Rudra in the Rgveda. The Vratya-chief is said to have a niska a silver (rajata); and also he has his mani (jewel) in the form of the kalmali, whatever that word might indicate (the commentator taking it to mean the sun, and scholars being silent about its nature). Now, it is to be noted very particularly that Rudra is said to be *kalmalikin* and of all the gods, it is he alone that is said to have the niska; again he has the bow (though with the arrows in this context), which is unique with him RV.II.38.8) *namasya kalmakinam namobhir grnimasi tvesan Rudrasya nama*; v.10 *arhan bibharsio sayakani dhanva arhan niskam yajatam visvarupam*).

It is difficult to say if the *rajata niska*, which is unique for Rudra, was mis-uttered as '*rajata niska*' in the context of the Vratya, or if the Vratya, or if the Vratya '*rajata*' was taken up as *yajata* by the Vedic people. It is not improbable that the red-black attire was suggested from the fire itself; but it is difficult to say anything definite about some kind of fire-worship among the Vratyas in the absence of anything concrete. However, the *Atharvaveda* records their belief as regards the colour of the garment (AV.XV.1.8 "With black (nilena) one vanquishes the disliked enemy, with red (*lohitena*) he smites the hating enemy; so say the Brahmavadans"). Agni is said to be *nila-lohita* garments figures; and the sense is to ward off the evil the krtya would cause (RV. X.895.28 *nila-prstha* (RV.III.7.3). In the Vedic marriage the *nila-lohitam, bhavati, krtyasktir vyajyate*).

The *Rgveda* does not mention the Vratyas; but there is no doubt they were familiar in a different form, that of the *munis* that wore coloured garments and hand long flying hair (RV.X.136.2 munyayop *vata-rasana pisanga vasate pisana pisanga vasate mala*' for muni also Ibid, where his supernatural powers are mentioned; also VII.56.8, and VIII.17.14; at the latter place, *indro muninam sakha*). It is thus clear that the *Vratyas* have a sound Vedic background, though their difference from the priestly cult of the set sacrifice has been accepted. In the context of the symbolic, sacrifice, the *Vajasaneyi-Sam.* has, "To the Gandharvas and the Apsaras, the Vatya" (XXX.8), which would indicate difference from the priestly cult of the set sacrifice has been accepted. In the context of the symbolic, sacrifice, the *Vajasaneyi-Sam.* has, "To the Gandharvas and the Apsaras, the Vatya" (XXX.8), which would indicate their mystic powers, and erotic cult.

W

Women and Plygamy

When clarified butter (looked at with half closed eyes) is being offered, the wife sits near the Garhapatya fire, in order that the hem of her cloth may be tied to that of her husband, while sitting and "facing the north to prevent domestic broils." By so acting she attains to all her objects; and "this is her pre-eminence"; she having no right to perform a sacrifice in herself, she attains it by being linked with her husband as above described. The husband secures his ends also. Tait. Br. iii. 3.3.1-9. Below we find an explanation of the mantra for the unitying of the knot on the hem of the clothes of the husband and wife. iii.3.10-1.

When the sacrificer has no wife, the answer is that 'Faith is his wife, and Truth is the sacrificer. The marriage of Faith and Truth is a most happy one. For by Faith and Truth joined they conquer the celestial world."

The union of man and wife is not always thus beautifully figured. Woman is sometimes, even in Vedic times, spoken of rather disrespectfully, as for instance, in the Satapatha Brahmana, iii.2.4. "Wherefore even to this day women are given to vain things: for it was on this wise that Vach turned there to, and other women do as she (the goddess) did. And hence it is to him who dances and sings that they most readily take a fancy."

There is another passage in the Satapatha Br. i. 8, 3, 6, which shows that the prohibition of marriage between blood relations, which prevails among Hindus at the present day, did not hold in Vedic times.

The words of the Brahmana are:— "Hence from one and the same man spring forth the enjoyer (the husband), and the one to be enjoyed (the wife) for may kustfik (*gatyati*) live sporting and rejoicing together, saying. In the fourth or third man (i. e. gemeration) we unite.

This seems to ignore the gotra prohibition which has prevailed from the days of Apastamba, by which a Banerjea must not, on any account, marry a Banerjea, or a Chatterjea a Chatterjea, & c.

But polygamy did prevail, as will be seen from the following passages from the Aitareya Brahmana.

"For one man has many wives, but one wife has not many husbands at one and the same time." Words which seem to imply that she might have many in succession. To the same effect are words at p. 248.—"For even many wives live with one and the same husband only."

We may, however, be permitted to quote the following:

"He sacrificies to the man first, then to the women. He exalts the man in consequence of his vigour. He sacrifices to the man as to one, and to the women as to many. Hence also one man has many wives. He sacrifices to the man both with the Vashtakara and the svahakara, to the women with the latter alone. He exalts the man in consequence of his vigour." *Sat. P. br.* ix..1.4.6.

Of course, there may be more than one reason for the doing of a thing. Hence we have the following given by the older Brahmana. (Ait. Br.iii.23).

"First there existed the Rick and the Saman, separate from one another; Sa which was the Rick, said to the Saman—"Let us marry." The Saman answered. 'No, for my greatness exceeds yours.' Thereupon the Rick became two; both spoke to the Saman to the same effect; but it did not comply with their request. The Rick became divided into three; all three spoke to the Saman to the same effect. Thus the Saman joined the three Richas, i.e. they perform their work of chanting with three Richas. This is also in worldy affairs. For one man has many wives; but one wife has not many husbands at the same time."

The reason given in explanation or justification of polygamy in these passages are almost too absurd to be quoted.

There is, however, worldly wisdom in the following:

"When it is repeated with a very low voice, then the wife does not quarrel with him in his house", and again the gods said:—"There is a beloved wife of Indra, Prasaha by name. Let us enquire of her what Indra's intention is. "So they did. They inquired of her what Indra's intention was. We said to them 'I shall give you the answer tomorrow.' For women ask their husbands; they do so during the night."

An absured story follows as to the wonderful power of a stalk of grass cut at both ends.

Hindu writers delight in praising the chastity of Vedic women, on what grounds of fact or history it is difficult to discover. The evidence of the Vedic writings goes rather against such an assertion, not that we sould hazard an opposite assertaion. But it is well not to take for granted the sinlessness of any people. Sinfulness was what the Brahmanas took for granted, as for example from the descriptions given of the *Varuna-Pragyasa* offerings, (Sat. P. Br. ii.5.2.20). There it will be seen, from the question put to the sacrificer's wife, that sin is taken for granted, the one matter of importance is that conference or enquiry be made as to the fellow-sinner.

What shall we say of the following Hindu confessional?—

According to Katy. V.5, 7-9, a woman is either to give the total number or the names of her lovers, or to hold up as many stalks of grass, when questioned by the priest at the time of the sacrifice:—

"When the priest is about to lead the sacrificer's wife away, he asks her "With whom holdest thou intercourse? Now when a woman who belongs to one man carries an intercourse with another, she undoubtedly commits a sin against Varuna. He therefore thus asks her, lest she should sacrifice with a secret pang in her mind; for when confessed the sin becomes less, since it becomes truth; this is why thus asks her. And whatever connection she confesses not, that indeed will turn injurious to her relatives." Sat. P. Br. ii.5.2.20.

The Tait. Br. i.6.5.2. adds:—

"He makes the wife confess: thereby he renders her pure, and then he leads her to penance. Were she not to reveal the name of a paramour she has, she would harm a dear relative. Let her declare 'N. N. is my paramour', by thus declaring any one the causes him to be seized by Varuna."

At Sat. P. Br. iii. 3, 4. 18, there is an account of Indra's sin with Medhatithi, with Mena the daughter of Vrishanasva, and with Ahalya. Indra's character is however, otherwise so black that the reference is enough. It is otherwise with Prajapati. We refer to the story of Prajapati as quoted above illustrating the star myth.

In the Sat. P. Br. i. 9.2.11-12. we are informed that the priest makes offerings to the wives of the gods because they are mothers of children; and adds:—

"When he offers to the wives of the gods, he shuts the fire out from view on the Eastern side [i. e., the side of which the gods are] for up to time when they offer to the samishtayayus, the deities continue waiting, thinking—"This he must offer up to us!' He thereby conceals this offering from them; and accordingly Yajnavalkya says, 'Whenever human woman here eat, they do so apart from men".

A wife the mother of no son, has from Vedic times down to our own day been looked upon not only with contempt, but frequently even a contaminating curse, as in the following passage from the S. P. Br. V. 3.1.13

"On the following day the priest goes to the house of a discarded wife and parpares a pap for Nirriti (a god of Evil or destruction):—A discarded wife is one who has no son. He cooks the pap for Nirriti of black rice after splitting the grains with his nails. He offers it with the words, "This, O Nirriti; is the share: accept is graciously, bail!' For a wife that is without a son is possessed, with Nirrti; and whatever of Nirrti's nature there is in her, that he thereby propitiates, and thus Nirriti does not take possession of him while she is consecrated. The fee for this oblation consists of a black, descript, deceased cow; for such a one also is possessed with Nirriti. He says to the wife, 'Let her not dwell

his day in my dominion!' Thus he removes evil from himself." S. P. Br. v. 3. P.13. See also below, extracts from the Mantra Brahmana.

This Nirriti corresponds somewhat to the Deshapati (lord of Evil) of the Gopatha Brahmana (I.28) who at the beginning of the Dvapara-Yuga is supposed to have acted as Rishinam-kxadeshah, and to be the Mara of the Buddhists.

In the ceremonies connected with the fashioning of the clay for the fire-pan, we find the following words concerning the goddess Sinivali, a passage which would seem to indicate that the idea of the form of the perfect woman has undergone a change:—

"Making it soft with her hands, may Sinivali fashion it!—Sinivali doubtless is speech: thus 'May she, having made it soft with here hands, fashion it!' Sinivali, the fair knotted, fair-braided, fair-looked;—for Sinivali is a woman, and that is indeed the perfect form of woman, to wit the fair-knotted, fair-braided: he thus makes her perfect; 'May she place the fire-pan into thy hands, O great-Aditi!' Sat. P. Br. vi.5.

There is curious story told of the goddess Sri, who is described as one of the two wives of Aditya. We quote Dr. Muir's summary of the story:—

"Sri is a described as issuing forth from Prajapati when he was performing intense austerity with a view to the creation of living beings. Beholding her then standing resplendent and trembling, the gods were convector of her, and proposed to Prajapati that they should be allowed to kill her, and appropriate her gifts. He replied that she was a female, and that males did not generally kill females. They should therefore take from her gifts without depriving her of life. In consequence they robbed her of all she possessed. Sri then complained to Prajapati that they has taken all these things from her. He told her to demand them back from them by sacrifice. "Sat. P. Br.xi. 4.3.1-4.

Soma could scarcely be expected to be a model husband. In the Tait. Samhita is seen how he and his 33 wives, all daughters of Prajapati, did not get on well. Their happiness being marred by his partiality for one, giving rise to the jealousy of the others. But at present we are more concerened as to the views taken by the lords of creation

of their help-meet. In the Tait. Br. 3.10. 1 ff. It is told how—

"Sita Savitri loved Soma, while he loved Sraddha. Sita went to her father Prajapati and saluting him, asked to be allowed to approach him with her complaint. She loved Soma, she said, while he loved Sraddha. Prajapati made for her a paste formed of a sweet-smelling substance, to which he imparted potency by the recitation of certain formulas, and then painted it upon her forehead. She then returned to Soma, who invited her to approach him. She desired him to promise her his society, and to tell her what he had in his hand. Whereupon he gave her the three Vedas; and in consequence women always ask for some gift as a price for their socity, " & c. The Brahmana goes on to recommend the use of the same paste, prepared with the same formulas, as a specific for producing love or good-will."

The passage is of interest as clearly indicating that woman in Vedic times had access to the three Vedas; from which, by Manu's Institutes, they have been debarred for many ages. That they look part in the sacrifices is clear from quite a number of passages. The following text we consider decisive:—

"Ida, the daughter of Manu, was a revealer of sacrifice. She heard, "The Asuras are placing fire' . . .Ida said to Manu 'I shall be placed and fire that thou shalt increase in offspring, cattle and twins; thou shalt be formly established in this world, and shalt conquer the heavenly world'. She first placed the Garhapatya fire. It was through the Garhapatya that she produced for him offering." Tait. i. 4.4.4.

If from the above we leart that a woman might act as priest,' the following story would seem to say that sometimes she had to suffer as Victim:—

"Manu had a bull. Into it an Asura-slaying, enemy-slaying voice had entered. In consequence of this bull's snorting and bellowing, Asuras and Rakshas were continually destroyed. Then the Asuras said—"This bull, alas! does us mischief; how shall we overcome him?' Now there were two priests of the Asuras called Kilata and Akuli. They said: 'Manu is a devout believer: let us make trial of him'. They went and said to him, 'Let us sacrifice for thee.' Wherewith" he asked. 'With

this bull', they replied. 'Be it so' he answered. When it had been slaughtered, the voice departed out of it, and entered into Manu's wife, Manava. Wherever they hear her speaking, the Asuras and Raksas continue to be destroyed in consequence of her voice. The Asuras said, 'She does us yet more mischief; for the human voice speaks more.' Kilata and Akuli said, let us sacrifice for thee.' 'Wherewith?' he asked 'With this thy wife', they replied. 'Be it so', he answered. When she had been slaughtered, . the voice departed out of her."

Y

Yajna

Furthermore, as the continuing tradition insists, the widsom (Vac) of these verses is no ordinary human creation; it is an eternal, uncreated wisdom sung by reality itself, and then heard by the great *risis* and given form in these verses. it is a later, broken vision that takes the sounds of the Vedas to be merely words about things. The superficially clear distinction between a word and its meaning or significance is a product of fragmentaiton that would be unintelligible to the rsis. They understood the power of sounds too invoke, join, and create reality to be an auspicious dimension of reality itself, not something separate from it. This is why word and consciousness are equated, as are consciousness, reality and truth. The Veda vision of Brahman as mantra or payer that is at the same time power, indeed, that as power comes to be seen as the ultimate reality of all existence, is rooted in the eidentity of sound and reality.

According to 10.71, the origin of speech consciousness or *Vac lie* in identifying and naming the diverse form of existence. "The best in them", says the first verse "what was spotless and mysteriously hidden within them, was, through live, brought to light". The second verse indicates the understanding and discrimination that underlies speech consciousness, a discrimination on between diverse form of existence that are understood to be part of a deeper wholeness. Here the rsi tells us that "When *Vac* was created through wisdom it was like winning grain with a basket."

In the third verse we are told that the *rsis* of old brought *Vac* to the *Yajna*—through which this wholeness is recreated in diverse forms:

"They followed the tracks of *Vac* through *yajna, where they discovered her within the rsis.* Drawing her out, they placed her everywhere. Seven singers praise her harmonies." But this speech-conciousness is mysterious and profound, unknown by those who fail to penerate the mysteries of reality: "Many a person seeing Vac does not see her (really), and many a person who hears her does not (really) hear her," according to the fourth verse.

Finally, in verses seven and eight she says, "At the world's summit I bring forth the Father. My origin is in the Waters, in the ocean. Thence I am spread through all existing worlds and even touch the heaven with my forehead, I breathe out strongly like the wind while clasping unto myself all worlds, all things that are. I tower above the earth, above the heaven, so mighty am I in my power and splendor!

The identification of *Vac* with the deepest level of reality itself expressed in these last verses helps explain the intentionality of *yajna.* The *rsis* use their inspired vision to express the very sounds of reality, creating verses for the yajna that can open the human heart to the transforming power of the underlying, mysterious energy of existence. Without these verses the *yajna* is not effective, for through these liturgical chants and songs human action is informed by Vac, the luminous dimension of the underlying reality in which all existence is grounded. Only when their intelligence is directed is by the intentionality of the chants through which *Vac* illumines the deeper levels of reality can humans participate in *yajna.*

Although the hymns themselves are the primary means for creating an effective context for the life-renewing efficacy of *yajna* and for preparing human consciousness for entry into the mysterious depths of existence where the transforming power of ultimate reality is encountered, other features of the celebrative ritual also contribute importantly to the creation of context and the preparation of consciousness. As Willard Johson points out in a recent study, symposia in which the deeper mysteries of existence were contemplated by focusing on metaphysical riddless helped yajna participants prepare their consciousness for encounter with the ultimate power (brahman) of existence. Describing the function of these symposia, he says, "In the

symposium context priests preapared for the sacrifice (*vajna*) by grappling with verbal formulations evocative of brahman. The peculiar, enigmatic formulations deliverately attempted to force them to leave ordinary modes of consciousness to each other. enhanced, paranormal modes that would permit full visionary participation in the sacrifice (*yajna*), thus guaranteeing its total effectiveness.

Vac, the luminous dimension of reality through which knowledge functions, is, like reality itself, seen hierarchically. As Dirghatmas points out, *Vac* is divided into four levels. The wise rsis know all four, but ordinary consciousness knows only the first and shallowest level. The other three levels are hidden, not encountered by ordinary means (RV, 1.164.45). But for the *Yajna* to be effective, consciousness must be transformed so that the normally hidden levels are illumined. The metaphysical riddless or enigmas that the symposia contestants struggle with are an important means of this transformation. in RV, 6.9 a contestant describes how, not understanding the enigma, he appealed to Agni Vaisvanara, the light by which humans receive illumination. When Agni entered him his mind was freed, for this is the same light the inspires even the gods. Now, he says, "Far beyond soar my ears' far beyond my eyes, far away to this light which is set in my heart!"

But now, having been illuminated by the normally hidden levels of *Vac*, his problem becomes one of trying to described this illuminated deep reality, for the language of ordinary thought is equpped to deal only with the shallowest level of reality. So now that his mind has gone far beyond this superficial level at which ordinary language functions he asks, "What really shall I say? What indeed shall in even think?

We should not assume, however, that metaphysical speculation alone can achieve this transformation of consciousness. Undoubtedly soma, the hallucinogenic beverage that was an integral part of the celebration, was also a contribution factor. Soma was regarded as the illuminer of consciousness, the libation that opened up new powers and realms of vision. It sets the mind in motion (RV, 9.21.7) and gives the tongue an eye (1.87.5). Indeed, so important was soma that an entire book of the *Rgveda* is deovted to honouring this wonderful power in its symbolic form as deity. And 8.43.2, which joyously declares, 'We

have drunk the Soma, we have become immortal! We have discovered the light and the Gods!" testifies eloquently to the acknowledged powcrand significance of this aspect of *yajna.*

Fire, Agni, is the other aspect of *yajna* that we need to consider here, for without Agni there can be no *yajna.* As God, Agni is Lord of light and life, symbol of the ultimate creative power. As the blazing fire centering the *yajna*, Angi is the embodiment of this world, in both its creative and deestructive dimensions. But in the integral vision of the Vedas the worldly and divine realms are not really separate. Agni, as the priest making the offering the *yajna* transforms into renewed life, infusing it with the power of sacred reality, symbolizes their integration. All this, of course is summed up in the opening verse of the RgVeda which invokes Agni in chart:

Honor to Agni, chosen priest

God, minister of *yajna*

Offer to oblation, give of supreme treasure.

But as an integrative symbol, Agni is even more powerful. The spirit of Agni present in the blazing yajna fires is also present in the sun who, hidden by the night's darkness, illumines the day with the coming of the dawn. The sun, after all, is the eye of Agni, and its power to bring forth life (as Savitr) and to illumine the world is really the power of Agni. By extension, since consciousness is seen as a kind of illumination, Agni is also regarded as the light and inspirer of intelligence. Thus the famous *Gyatri* sings, "We mediatate upon the glorious splendor of the Divine lifegiver (savitr). May he himself illumineour intelligence!" No wonder that Agni should be invoked as the illuminator of the mysterious wholeness which ground all existence, natural, human and divine.

Before moving on to the Vedic vision of Wholeness, a comment about the *yajna* offering is in order. These offerings, typically cereals and ghee, were not thrown into the fire to placate angry deities or to cajole them into offering boons to humans. Rather, they symbolized the offerings of the fullness of life to the originating power for renewal. Without this renewal life would wither and die.

Perhaps the *rsis* were inspired by the example of a seed giving its potential too the seedling. Through this offering the seedling gains life and fulfills the seed, just as the mother gives life to the embryo and the embryo gains life by partaking in the mother's offering. In these examples, through the offering of one moment of existence the next is born, fulfilling the previous mement. Each previous stage of existence is the womb of the succeeding stage and only through the offering of the fullness of the present stage can the next stage or moment of existence be brought about. Although this kind of offering or giving can be thought of in sacrificial terms, so doing requries that we greatly enlarge our concept of sacrifice. Most of us, when we play, study, work or celebrate, bring forth and offer in the present moment of existence the best we have. Indeed, to fail to give our best is to loses the fullness of life, to slowly atrophy and die—just as surely as if consumed by cancer. Yet we do not usually think of this giving as a sacrifice, let alone as surrendering something precious to placate the gods.

Yak

Yak has been a part of the achievements of Visnu as would be clear later on. In this studies greater attention has been centred round his mythological aspects. His material aspects are almost neglected or unnecessarily shrounded in mystery. Some scholars drawn attention of students of the *Rgveda* to the fact of the actual life of the Vedic man. Gonda observes Whereas nowadays it seems to be generally agreed that a thorough study of the vocabulary pertaining to the view of life of Vedic man is of fundamental importance for a right understanding of many aspects of the Indian culture, in general, not all colleagues seem to be convinced of whaf in the eyes of the present author is necessity, viz. to disregard, in studying this vocabulary, that is in interpreting the Vedic texts which are our only source of knowledge, neither the conclusions of the contemporaneous comparative study of the religious and human cultures nor the results of that branch of linguistics which deals with the meaning of words. Dandekar has also subscribed to the view. He observes: Society cannot be the "stuff" of the supernatural. The way of life may define the character of religion and mythology P. Thieme has also recorded that 'In its manhood, science grows matter

of fact. Having come to realise its own limits, it only aims at observing and analysing, at defining and describing data of experience, and arrives at discovering if not the ultimate truth, yet rational connexions between things, if not the cause, yet the conditions of existence.

Visnu, a minor deity in the *Rgveda*, has been celebrated in five-six hymns with some reference in others. The most characteristic achievement is his reaching the three divisions of the earth, the prthivi, the *antariksa* and the *div*; hence his unique epithet Trivikrama. So *div* is inextricably linked with Visnu. An attempt has been made to show that, in the period 2400-1900 B. C. the autochthony of the Rgvedic Aryans was Afghanistan-Baluchinstan belt, west of the Sindhu river. Afghanistan being a region of majestically austere mountain peaks crowned with ever-white glacial or snow caps, it has its own identity and individuality which can hardly be expected in India where the Aryans moved later. Geographical and climatological impact must have been reflected in the *Rgveda*, the literature produced by these Aryans. In a paper it has been shown that the terms *rta*, *sabar-dugha* and *aka* stand for the snow-water, water-reservoir. *Div* has been the snow-capped mountain peak, designated so, because of this shining nature through day and night. It comes out that this whole matter has to be viewed anew. Machonell and Keith have collected all relevant references to div, but without getting at the thing itself have translated the term as heaven or sky. Dvi, as explained above, is neither heaven, an un-Rgvedic concept, nor sky. It is an indivisible part and parcel of the earth. The Vedic composers have, in unmistakable terms, pointed out the height of the *div*. A source has stated div was at a distance to be travelled by a horse rider in 1000 days. The *Pancavimsa Brahmana* has given the altitude of *div* as "distance as equivalent to a thousand Cows standing one on the top of the other". If the height of a cow be taken to be about four feet, on an average, the height of the div would be about four thousand feet, from the earth where the composer could stand. The height of the Hindukush passes, in the north-eastern portion, averages to twenty thousand feet and the peaks of (two) Tirich Mir and Sad Istragh peaks is about 25000 feet. The Brahmana's estimate of div, is, in its matter of fact description virtually correct, though derisively called "whimsical", an improper and unjust way in assessing an

ancient author.

Etymology of the term antariksa is not attempted. At attempt is made here. The root is- means 'to stream, pour out, discharge'. Isan (RV. 2.2.9) means 'to streaming, pouring out'. Isita (RV) means discharge. Monier Williams also records isika isika 'a reed, rush, isa (RV) 'possessing sap, sappy, juicy and isira ind. 'quickly'. The root is Indo-European. It may be suggested that the root with the nominal suffix-sa yields *-iksa* 'watery, juicy'. *Antariksa* would mean a territory associated with water (T. Burrow, the *Sanskrit Language*, p. 161). Other developments are iksu 'the sugarcane, eyelash', iksuda, iksuta, iksumati and *iksumalini*, names of rivers in later literature. Aka, aka is 'snow, water'. The compound of iksu and aku gives the historical family names of the Raghus and Gautama Buddha. *Antariksa* would mean a tract watered, flown with water, covered with snow. It can be suggested this is the mountain tract with 8000 to 15,000 feet altitude. Every year it is invariably watered due to winter snow fall. The snowline stands at 15,000 ft. which the is lower limit of the *div*.

In this interpretation *bhuri* in the term *bhurisrnga* shall mean strong (not many); vrsnah, genitive singular, should be of the releaser of water (and not bull), an epithet of Visnu. In the footsteps of Macdonell, Velankar's notes on *gavah* and *bhurisrnga*, as immortal rays of sun and weapons, are misleading, and out of all matter of fact context. A workable interpretation, true to context, would be: We desire to reach those dwelling of you two (Indra and Visnu), where there are many strong-horned bulls, adept in wanderings (*ayasah*). Here surely it is that the highest footstep of the wide-striding Visnu, releaser of waters, shines down (on us).

Now if the autochthony of the Rgvedic composers, as summarised earlier be accepted and if *div* would mean the snowy peaks of mounains, the nature of *vrsan*, Visnu's epithet as a releaser of snow-waters, becomes evident. This provides an indication to the heights of the mountains which is Visnu's special feature.

In the light of these considerations, pertaining to the snowy mountain tracts, an explanation of the strong-horned bulls has to be sought. The animal, which appropriately answers these requirements is

the yak which has its habitat on high mountain plateaus. This is further supported by the stanza 4 of RV. 1. 163. The bahitat of the yak is described thus—"They say that this is your great birth-place' *te ahuh paramani janitram*. Sources of dictionaries and encyclopaedias point to yak's habitat to be Tibet. Yak (Bos Grunniens) is large massively built ox, family Bovidae (order Artiodactyla), of the Tibetan plateaus, 4,300-6, 100 metres (14,000-20,000 feet) above sea level.

The source adds that wild yaks live in large herds of females, young bulls and calves, the mature bulls staying together is smaller groups. Yaks graze on grass and require much water. They are said to eat snow in winter. Domestic yaks, which breed freely with domestic cattle, are piebald black and white. They are used as pack and saddle animals in the plateaus and mountains. Domesticated yaks are also kept for milk and beef. The hair is used in making cords and ropes.

Yak is found in the Gorno-Badakhshan territory of Tajikistan, on the bank of the Oxus river. Indeed, no point in the region is below 2000 metres. The climate is marked by its severity and expceptional dryness. Any one unused to conditions here will immediately suffer sereve palpitations if he tries to run because air is so then. Perhaps only the yaks—fantastically strange animals with their long-haired coat, cowlike head, camel-like hump and horse-like tail, feel really at home here.

In Wakhan, extreme northeast corner or Afghanishtan, adjacent to the Gorno-Badakhashan, herds of Yak (*Ghijraw*) are met with. The yak is to the inhabitants of the Pamir what the reindeer is to the Laplanders in northern Europe. Like the elephant it possesses a clear knowledge of what will bear its weight. Shoud a fall of snow close a pass to man and horse, a score of yaks driven ahead answer the purpose of the poineers. The yak usually frequents the mountain slopes and their level sumits. If the snow on the elevated flats lie too deep for him to crop the herbage, he rolls himself down the slopes and eats his way up again. The heat of summer sends the animal to what is turned the old snow, that is the region of eternal snow. The yaks are gregarious and set wolves, which abound here, at defiance. Despite its cumbersome appearance, the yak is very sure-footed and an expert climber, sometimes going as high as 20,000 feet.

Etymologically yak relates to Tibetan *gyak*, which is presumably Sanskrit *go-ka*. New Persian equivalent is *ghujgaw*. This agrees well with the home of yak in Pamir region, the roof of the world "*bam-i-Duniya*".

In respect of the presence of yak in the *Rgveda*, another hymn 1.163 deserves our attention. From the milieu of the hymn, there are reasons to argue that the hymn deals with a yak. Sayana has taken the animal to be asva 'horse'. Sayana's basis is *Brhad-Devata* (4.27) which says that three hymns 161, 162 and 163 of the first Mandala describe the horses to be sacrificed (*medhya asva*). The next stanza (4.28) observes that they were domesticated or wild, *niyukta* and *aniykta*, translated by Macdonell as "the yoked and unyoked". Here the word haya is used for the horse, asva.

Yupa

The victims to be offered in the sacrifice are tied to a wooden post. It is called Yupa. This post is always erect and it is not offered in the fire as oblation. It should stand for the sacrifice who is desirous of cattle. The post is connected with the *Pasus* (cattle or victim). It would not serve as food to the gods. Regarding the necessity of Yupa, the AB (2.3) gives a myth: The cattle having been brought at the sacrificial chamber for killing began to dispute with gods, "You shall not kill us". Then the gods saw this Yupa and used it as a thunderbolt against them. Fearing it the pasus came to the gods and even today come up to it. Therefore, they serve the gods as their food thus being killed in the sacrifice. It is standing as the symbol of the thunderbolt. The Hotr should throw it after one who is desirous of the heaven, thinking, "The post is the sacrifice, the strew the sacrificer". The sacrificer having come into existence from Agni will go to the heaven.

Samir Nath did his M.A. (Economics) in 1989 and L.L.B. in 1994 from Patna University. He served as a sub-editor in the *North-East Times*. He also served as a freelance journalist for *Purvanchal Prahari*, *Nav Bharat Times* and *Aaj*.

ISBN : 81-7890-056-4

2002, Size-Demy

IVY PUBLISHING HOUSE
DELHI - 110095

Sole Distributors

Sarup & Sons

PUBLISHERS

4740/23, ANSARI ROAD, DARYA GANJ, NEW DELHI-110002